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ALL-INDIA ORIENTAL CONFERENCE

THIRTIETH SESSION
1—3 November 1980

SUMMARIES OF PAPERS
PART - I

EDITED BY
B. N. Banerjee
S. N. Ghoshal
Dipak Bhattacharya

Visva-Bharati
Santiniketan

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PREFACE

It is a pleasure to present this volume of the summaries of the papers which are to be read at the XXX Session, All-India Oriental Conference, to the learned members of the Conference at Santiniketan. We would have been happy if we could include here all the summaries But, for those which were received after the matter went to the press only the titles have been entered in the Supplementary Section.

To expedite the process of printing the volume had to be divided into two parts. In this we got kind help from Professor R. S. Tomar, Visva-Bharati, who tried his best to see that the work is published in time. The co-operation of Sri A. Banerji, B. D. Das, Sm K. Mukherji and Sri N. B, Mondal of the Department of Sanskrit, Pali and Prakrit is also acknowleged with thanks.

The publication would not have been possible without the efficient co-operation of Sri Sitikantha Bhattacharya, Superintendent, Santiniketan Press and his associates, as well as of Shree Lakshmi Press, Bolpur, and Tara Printing Works, Varanasi.

Santiniketan
16 October 1980

EDITORS

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SUMMARIES OF PAPERS
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SUMMARIES OF PAPERS

VEDIC SECTION

1. SAMAYA AND SAṄKRAMA

G. V. DEVASTHALI

Among the peculiarities of the *Ṛgveda Pada-paṭha* stands one which is prone to remain unnoticed, because it is generally neglected (or shall we say even not much cared for) in all the available editions of the *ṚV*. where the Saṃhitā is accompanied by the *Pada-paṭha*. The only edition of the *ṚV*. *PP*. which has taken due note of this phenomenon, the *Nirnayasāgara edition*, is long out of print and is hardly available even for reference. This peculiarity is commonly known among the traditional reciters of the Veda by the name *galita*, meaning *'What is dropped or omitted'*.

The earliest name for this phenomenon is *samaya*, found in the *ṚV-Prātiśākhya*. But queerly enough we get no information about this in the *Prāti*. except a rule for the treatment to be accorded to it in the *Krama-pāṭha* ; and further that the *samaya*-s are innumerable (*agaṇyāḥ*).

Uvaṭa, the commentator of the *ṚV*. *Prāti*., is quite silent about it. But fortunately the *Vajasaneyi Prātiśkahya* in its fourth chapter has devoted about twenty *sūtra*-s to this topic, under the name *saṃkrama*.

It may be observed that *saṃkrama* is only another name for *samaya* (which is also known as *galita*). *Galita* and *saṃkrama* are only two names given to the same phenomenon, but from different angles. The former (literally meaning *dropped* or *omitted*) refers to the *pada*-s which are actually dropped (by the Padakāra) in the Pada-pāṭha ; while the latter refers to the same *pada*-s which are described there as 'passed over' which, in the result, means the same thing as *galita*.

An attempt has been made in this paper to point out the views expressed by our ancient writers concerning this phenomenon of the *Pada-paṭha* and draw attention to its potential importance for studies in Vedic recitation and also interpretation.

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V-2. THE DISCOVERY OF THE PROSODICAL UDĀTTA AND THE DEPALIMPSESTING OF ṚV. III, 59, (Mitra)

DR. A. ESTELLER, BOMBAY

I. The Discovery (among others), and its pivotal text critical importance : shown around V, 33,5+VII, 30, 4– (with "naraḥ, rathaḥ (janaḥ) etc. (a=ā)– and corroborating texts+facts. The *S* (aṃhitā)—*K* (āraḥ)=SK's own vyākaraṇa (vs. the ṛṣi-kavis) *forces* him to dodge that "flaw", *if* feasible, by *altering* the archaic text in function of *his* own quantity—*only* prosody+sandhi-fettered *younger* language+inherited versification-*patterns*—vs. the ṛṣi-kavis' *archaic* quantity+accent+rhythm+position+haplology—prosody : a *quantum-leap* ! He wants to salvage the Rg. verse while sitting between the two stools of *tradition* vs. *innovation* towards *his* śiṣṭa-standards—an impossible task ! Hence his *ārṣa*-relics betraying the original prosody—while his redactorial dynamism tried to avert the tradition-born *memory*-boggling repetitiveness of phraseology *and pratīkas* ! *Result* : SK-*palimpsest*—to be *de*-palimpsested by *re-archaisation*, *reversing* the SK-process , towards ṛṣi-*archaism* and flawless *verse*.

II. *The de-palimpsesting of III, 59*, an *SK-conflated* (A=1–3 ; *B*=5+4 !, *C*=6–9 !) short hymn as sample-model or "shibboleth"—its text being reconstructed after the above *method* (and in the light of its *parallels*) into a perfectly metrical-idiomatic, *archaic* tenor, besides uncovering other palimpsesting SK-tricks-of-the-trade, like the *non*-existent "tadānīm" and *all* such *im*-forms. (Neo-lexicographer, "jāgṛhi" !). Mind W. Schulze's "homeric nods" !

III. *The SK's unwitting and intentional palimpsesting* in X, 129+121+II, 12, as sample-confirmation !

IV. *Results* : *The SK's "quantum-leap" and the Ṛgvedic text-criticism*. Its "rule-of-thumb" to be : reconstruct the Sk-material *archaically—against* the SK's vyākaraṇa in sandhis, prosody, rhythm-position, accent-value, haplology, parallels and "variations", esp. in pratīka and *word-order*. Do not assume that the kavis can say anything *any*-how, just because "ipse (SK) dixit", but *never* take the SK *at his word* against metre-archaism :— *That* is *the* road to the darśana of the (*far-superior* !) *Ur*-Ṛgveda, through, behind and beyond the Saṃhitā-*Palimpsest*—which is one :—(śivāḥ santu panthāḥ !).

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V-3. TWO MINDS OF SĀYAṆĀCĀRYA

DR. S. D. LADDU, PUNE

Tradition has held the belief for long that Sāyaṇācārya was the author of the *Vedarthaprakāśa*, the Commentary on most of the Vedic texts. This view has been heavily shaken on solid grounds with penetrating analyses first by the late Dr. P. D. Gune and later by Professors Dasharath Sharma and K. Krishnamoorthy. More and more data can be brought in support of the finding that Sāyaṇa was a part-author of the voluminous Commentary. The present paper produces one such, being Sāyaṇa's explanations at different places on the Ṛgvedic Mantra 10. 71 6.

V-4. THE LITTLE AND THE GREAT TRADITIONS IN THE ATHARVAVEDA

DR. SUKUMARI BHATTACHARJI, JADAVPUR

The problem regarding the non-inclusion of the Atharvaveda, in ihe Vedic corpus gives us a clue to the community's resistance to the nature of its content. As the RV has hymns for the major collective sacrifices, the SV selects and rearranges some of the RV stanzas for its hymnal and the YV has a few short formulas which the Adhvaryu recites and mutters while conducting the actual sacrificial ritual and also a few hymns which he recites occasionally, the bulk of the AV content—although they are apparently hymns to the same major gods—are yet so essentially different from the other Saṃhitās that the resistance to their inclusion is understandable. An analysis of the content shows that by far the largest number of the AV hymns are on domestic problems. A few such hymns figure in the latest sections of the RV which belong to the beginning of the Later Vedic period ; towards the end of this period the AV gained admittance into the corpus of the canonical texts.

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These domestic problems and their solutions belong to what Redfield called the Little Tradition, a tradition which prevails among the people at a level lower than the orthodox official religion. Shamans and wizards operate at that level, exorcism and magic rites are the predominant religious modes, gaining immediate welfare on the mundane plane without the intervention of the gods is the objective.

I submit that there was a rivalry between the orthodox priest of the Great Tradition of major collective sacrifices and the Shamans of the Little Tradition who conducted the magic rites to remove domestic ills. Besides the inevitable financial competition and possibly because of it, the everyday domestic problems which must always have existed were now regarded contemptuously as belonging to a lower level where the mediator, method and objective of religious action were humbler, evidently more mundane and existential than those of the Great Tradition.

The tension between these two traditions continued for several centuries, for, even in the Upaniṣadic period we hear of only three Vedas. Then came a time of the rise of the small autonomous kingdoms with powerful monarchs using the services of magicians (of the rājakarmāṇi). This new class of royal priests were promoted to the new prestigious position of the Brahman priest in the sacrifices who clearly functioned as a supernumerary and, therefore, who was now required to study the entire sacrificial lore in a detached manner in order to detect remissnesses and to prescribe expiations.

In his triple role as the primitive fire-priest (atharvan and aṅgiras) the offlciating Shaman at domestic crises and the later glorified Brahman priest who, because he combined the roles of the royal priest and the mentor, critic or inspector of the major sacrifices, the AV priest now collected half the total fees at the sacrifice. His access to the king and the latter's dependence on him clearly enhanced his spiritual glory and social prestige.

In the later phase of eclecticism when as a result of racial and cultural miscegenation the Little Tradition obtaining among the pre-Aryans, Vrātyas and possibly among certain non-Vedic tribes of the Aryans found a place side by side with the Great Tradition of the Śrauta rites and the AV was recognized as part of the orthodox scripture.

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By then the community had moved on to the high metaphysical contemplation of the Upaniṣads which presumably accounts for the inclusion of the lofty philosophical and cosmogonic hymns in the AV. Some of these, especially the monotheistic hymns--so obviously a contrast to the prevalent polytheism of the Śrauta religion may also have come from the Little Tradition. In the AV we thus have a blend of the two traditions each of which was considerably modified by the other and together they constituted a composite religious dogma and practice : this synthesis signified the close of an important phase of the Vedic tradition.

V-5. DURGA'S INDEBTEDNESS TO UDGĪTHA, SKANDA AND UVAṬA

DR. RAM GOPAL, CHANDIGARH

There is a sharp difference of opinion among scholars with regard to the date of Durga alias Durgasiṃha or Durgācārya, who has not only explained every word of the Nirukta but has also fully explained in his commentary all the Vedic mantras cited in the Nirukta. Dr. L. Sarup assigns Durga to the beginning of the 14th century AD, whereas Pandit Bhagavaddatta places him in the 6th century AD considering him to be anterior to to Udgītha and Skandasvāmin on the basis of some verbal agreements between Durga's commentary and the Veda-Bhāṣyas ascribed to Udgītha and Skanda. In order to determine the precise relationship between Durga and the eminent Veda-Bhāṣyakāras, namely, Udgītha, Skandasvāmin, Uvaṭa and Sāyaṇa, I have minutely compared Durga's interpretation of about a hundred Vedic stanzas cited in the Nirukta with their interpretations attempted by the above-named commentators in their respective Veda-Bhāṣyas. In respect of the interpretation of more than two dozen ṛks there is a very close, striking and almost verbal agreement between the Udgītha-Bhāṣya through some alterations or additions. Similarly we find a very close and verbal agreement between Durga's commentary and Skandasvāṃi-Bhāṣya with regard to the interpretation of a large number of Ṛks.

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In this case, too, Durga endeavours to improve upon his predecessor by making a few alterations here and there, and generally makes his explanation more compact and concise in comparison with the diffuse style of Skandasvāmin. Moreover, I have discovered some very close and verbal agreements between Durga's commentary and the Vājasaneyi-Saṃhitā-Bhāṣya of Uvaṭa in regard to the interpretation of a number of Vedic Mantras. If we accept the view of Pandit Bhagavaddatta, then it follows that the three celebrated Veda-Bhāṣyakāras, namely, Udgītha, Skandasvāmin and Uvaṭa, copied verbatim from the commentary of Durga whose name does not figure along with those of the famous Vedic commentators mentioned by Veṅkaṭamādhava and Devarāja Yajvan in their work. Such a hypothesis is entirely untenable. All the available evidence points to the conclusion that Durga largely drew upon the Veda-Bhāṣyas of the above-mentioned exegetes at the time of writing his commentary on the Nirukta.

V-6. CONTRIBUTION OF L. RENOU TO THE HISTORY OF VEDIC INTERPRETATION

DR. G. U. THITE, PUNE

L. Renou was the last Vedist of the classical period in the history of Vedic interpretation. He himself was interested in the history of Vedic interpretation and in the early part of academic life produced two very important books in this field of research. In his *Bibliographie Védique* (Paris, 1931) he has recorded almost exhaustively all the literature on the Veda published upto the year of its publication. In his other book *Les Maitres de la Philologie Védique* (Paris, 1928) he has critically examined the methods and results of the research of the Vedic interpreters belonging to what he calls heroic age. Among those scholars he has very harshly criticised Wilson, Grassmann, Ludwig and Pischel-Geldner. On the other hand he has pointed out both the merits as well as the limitations of the work of scholars like Roth, Bergaigne, Oldenberg.

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In the present paper it is intended to introduce and review this second book by giving a brief outline of Renou's thoughts in this book and by pointing out the contribution of Renou to the history of Vedic interpretation. Renou has demonstrated that some of the views of the earlier scholars were rather extremistic and thus implied how one should be careful at the time of Vedic interpretation. Through his criticism on the views of earlier scholars Renou implies three important guiding principles of Vedic interpretation :—

(1) One should not, as far as possible, use the later texts or commentaries for interpreting the Veda. (2) One should not alter the text and should try to interpret it as it is. (3) The interpretation should be as far as possible based on internal "rapprochement".

Renou's own translation of the *ṚV* is based on these three guiding principles and in this respect Bergaigne, Oldenberg and Renou belong to one and the same school.

V-7. A SURVEY OF THE NEW LITERATURE IN THE ATHARVAVEDA PAIPPALĀDA

DR. DIPAK BHATTACHARYA, SANTINIKETAN

The *Paippaladasaṃhita* of the Atharvaveda was known only from a birch-bark manuscript, found little before 1875 in Kashmir, upto the late 50's of the present century when several palm-leaf manuscripts of the same Saṃhitā were discovered in Orissa by the late Professor Durgamohan Bhattacharyya.

The Kashmir manuscript, though important from various aspects, had two main defects, (i) it was mutilated and consequently full of lacunae ; ii) it was full of highly corrupt readings. These defects rendered any fruitful research into the new material the Atharvaveda Paippalāda contained absurd.

The present discovery has entirely filled up the lacunae so that it has been possible to know of about 550 new verses which were absent in the Kashmir manuscript. This is the first-type of literature delivered to us by the new discovery.

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The second type of new material consists of those verses, which are exclusive to the *Atharvaveda Paippalada* but could not be reconstructed from their extremely corrupt presentation in the Kashmir manuscript.

Because of the addition of these two types of new material to the existing store of Vedic literature, it is now possible to supplement Bloomfield's *Vedic Concordance* with about 12, 275 new quarters of verses.

V-8. BOTANICAL IDENTITY AND CRITICAL APPRAISAL OF THE VEDICA PLANT JARTILA

R. S. SINGH, VARANASI

The presentation of this paper is focussed on 'Jartila', an unidentified member of the Vedic flora.

Til (तिल) as an oil-plant finds mention in the Vedic literature from Atharva-Veda and met with in later (Vedic Index / Vol. I, p. 312) period which continues subsequently althrough the Indian literature and tradition. Til was an important and economic plant in the life of the Vedic Aryans. Til was cultivated and the oil extracted from the seeds and freely used as an edible oil by the people of the Indus-Valley civilization also even a millennium prior to the advent of the Aryan people.

Jartila has been equated by the authors of the Vedic Index (Vol. I, p. 279) as 'Wild Sesamum'. It is worth mentioning in this context that Jartila is mentioned in the Taittirīya Saṃhitā (V. 4, 3, 2) as an unsuitable sacrificial offering, which fact is contradictory to Jartlia being derived from *Sesamun species*. Later on Śatapatha Brāhmaṇa (IX 1, 1, 3) recognises Jartila in both forms—cultivated (ग्राम्य) and wild or self sown (आरण्य) and Jartila is regarded as combining the qualities of edibility. This again suggests that Jartila was also an oil-seed plant species, but different from *Seuamum species* (real til), which was found self-sown and later on its utility was recognised and it was improved on to enter in cultivation. It seems that after being accepted in cultivation the plant displaced the misnomer

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epithet 'Jartila' and continued its history under its different and befitting denomination. This phenomena is also testified by the fact that the epithet 'Jartila' disappears in the post-Vedic literature, like the ayurvedic samhitas and other texts till cir. 8th-9th cen. A. D., whereafter Jartila reappears as 'wild seasmum' in some of the cir. 12th-13th cen. A. D. Sanskrit lexicons and Ayurvedic Nighantus ('जर्तिलोऽरण्यजतिलो' वैज॰ 3. 3. 39 ;—'जर्तिलस्तु वनोद्भवः' ध. नि. p. 233). But Madanapāla Nighantu comes to the rescue by providing some clues about the correct identity and situation of Jartila—

(1) तिलपुष्पस्तैलफलस्तिलपिञ्जोऽपरः सितः ।

(2) जर्तिलो वनजातः स्यादाटकी तुवरी मता ॥ 47 ॥

[धान्यगुणवर्ग । 90 । p. 225]

× × × × ×

तुवरी ग्राहिणी शीता लघुः कफपित्तास्त्रजित् ॥ 51 ॥

Later on, this confusion is futher clarified and Jartila is fully identified as a misnomer and the plant species representing the Jartila of the Vedic and the Medieval texts totally abandons its misnomer denomination Jartila and continues its history even till today under its correct name.

The details are discussed in the text of the paper. This fact is highlighted for the first time.

V-9. WINE AND FEMALE-ANCESTORS

DR. SMT. SINDHU S. DANGE, BOMBAY

Some of the Gṛhyasūtras mention the offering of *sura* to the female-ancestors in the Anvaṣṭakā ritual. When the Dharmasūtras declare the drinking of *sura* as one of the five great sins, the ritual-offering of *sura* is rather intriguing. The conjecture of Kane (*History of Dharmashastra*), in trying to explain the apparent riddle, that the offering of *sura* to the female-ancestors is the remnant of

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the practice of the drinking of *surā* (or any type of wine) on the part of the Kṣatriya or Vaiśya women, is not tenable. The paper points out that the offering of *surā* to the female-ancestors, and not to the male ones, has to be connected with such rites where *surā* figures in connection with the bride, or the ritual of marriage.

The paper focusses attention on the fact that *surā* figures prominently in the rite called Indrāṇī-karma, in which the bride is sprinkled over with *surā* or with water mixed with it. In the same rite women, with husband living, are offered *surā*, and they dance at the rite. An interesting detail from the Sautrāmaṇī is that, according to Śaṅkha-Likhita, a son cannot be free from his mother's debt unless he performs the Sautrāmaṇī. This would indicate, that Sautrāmaṇī had in it the part of offering *surā* to the female-ancestors, a point not marked by other authorities.

The paper suggests that the offering of *surā* in rituals primarily gets connected with women and female ancestors. In later times, it has a close connection with the Śākta and other Tantric traditions. It is proposed that *surā*, in ritual, was originally associated with the Mother-goddess, and was connected with fertility. It is with this background of belief, that it came in the rite for the female-ancestors. By being offered to them, it ensured fecundity and lustre to the eligible women in the family of the performer.

V-10. THE SOURCE OF THE ĀŚVALĀYANAŚRAUTASŪTRA

DR. SAMIRAN CHANDRA CHAKRABARTI, CALCUTTA

In my paper "Āśvalāyana and the Aitareya Brāhmaṇa", presented at the last session of the AIOC, I have shown that the Aitareya Brāhmaṇa is not acceptable as the source of the Āśvalāyanaśrautasūtra. Many portions of the Āśvalāyanaśrautasūtra bear a close affinity with the texts of the Taittirīya School. The Āśvalāyanagṛhyasūtra also divulges its author's close acquaintance with the Taittirīya texts. One may infer from this a close relation between the schools of the Āśvalāyanas and the Taittirīyas.

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Most probably, the author of the Āśvalāyanaśrautasūtra did not directly borrow much from the Taittirīya texts. The relation between these two Schools did not originate in the Sūtra period, it goes back to a much older period. It appears that the direct source of the Āśvalāyanaśrautasūtra, most probably the Āśvalāyana Brāhmaṇa itself. was known to the compilers of the Taittirīya texts.

V-11. TEXTUAL NOTES ON THE VARIANTS OF ORRISSA VERSION OF PAIPPALĀDA ŚĀKHĀ (1 1—1.10) AND ŚAUNAKA ŚĀKHĀ OF THE ATHARVAVEDA

DR. SATYA PAL NARANG, DELHI

The object of the present paper is to compare and investigate the textual Variants of the Orrissa Version of the Paippalāda śākhā (1.1.—1.10) with the Śaunaka śākhā of the Atharvaveda and to find out the original and better text. Although no definite and stereotyped principles can be laid down for the reconstruction of the authentic text because of the limitation of the scope of this paper viz, (1.1.—1.10 only), yet it can serve as a preliminary investigation of the tendencies. The conclusions of the individual readings can he reached at by the comparison of the Vedic Variant tendencies and testified by the evidence of development of grammatical and metrical structure both traditional and modern ; rationale readings befitting in the context and psychological study of the situation including stylistic repetitions and transpositions. The internal evidence may be an extra service to the study. An attempt has been made to search out and classify various causes responsible for these variants. A good number of tools and tests have been applied to reach the correct reading. Here 64 readings have been discussed on their merits. In 29 readings, the text of the Paippalāda recension appears to be better ; in 9 readings, the text of Śaunaka recension is better ; in 8 readings both recensions change the text and in 21 readings, no conclusions could be drawn with certainty which are open for discussion.

Taking the proportion of the Paippalāda and Śaunaka, it can be concluded that the Paippalāda preserves an older and better text.

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V-12. VEDIC NOTES

HUKAM CHAND PATYAL, PUNE

1. *niṣaṅgathi* (Tai S. 4. 5. 1. 4, etc), and *niṣaṅgadhi* (Vāja S. 16. 10). The former is derived as *ni+s (ṣ) añj (g)−+−athi* (but not *−athin* as read by many *uṇādisūtras*). This ought to mean 'quiver'. The latter *niṣaṅgadhi* (*niṣaṅga+dhi* (< *dhā-+ (K) i*, see P. 3. 3. 93, for accent P. 3. 1. 3). The meaning 'sheath of a sword' does not suit, this also should mean 'quiver'. The form with *-thi* is the original, and with *-dhi* is a later adaptation. There are many cases of confusion between *th-* and *dh-* in Skt.

2. *saptapada babhūva* (Āpa MP. 1. 3. 14). The right reading is *saptapadāv abhūva* (as found in Bhār GS ; Hir . GS., etc.). There is obviously orthographic confusion between *v* and *b*, and also a wrong split.

V-13. METONYMY IN THE ṚGVEDA

DR S. K. LAL

Metonymy is one of the literary devices for bringing about brevity and, therefore, beauty in a poetic composition. The term metonymy is derived from the Greek word *metonymia* which consists of two words *meta* — change, and onoma/onyma – name. Thus metonymy would, generally speaking, mean 'change of name'. But in the literary parlance it is used as a figure of speech, a form of metaphor, in which the name of an object or concept is exchanged for the name of another object or concept closely associated with it. It is used in place of the usual name of that object or concept. Further, metonymy is also used for cause and effect.

In this paper, we study a few words from the second maṇḍala of the Ṛgveda in the light of metonymy. It may be pointed out that such usages must have been widely used and understood in the literary circle of the Vedic people. Apart from whatever metaphysical or super mundane powers the Vedic mantras may possess, they are nonetheless literary compositions and, therefore, some kind of norms must have been formulated and adhered to by the Ṛsi-poets.

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In other words, some kind of workable rhetorical theory or theories may be worked out on the basis of Vedic literature. At the same time, it is necessary to safeguard that no medieval or modern rhetoric theories should be applied to Vedic literature keeping in view its antiquity and archaic nature. The following words are studied. *pakvam, bṛhat, pṛthivyām, mānuṣāt, āyu, prati, parame, avare, yoneḥ, nādyaḥ, sindhu, ṛtu, dhunim, ajavasaḥ, javinībhiḥ.*

V-14. VARIOUS WAYS OF JAIN–INTERPRETATION OF THE GAYATRI VERSE

DR. MANJUL MAYANK, SANTINIKETAN

Subha-Tilaka Upadhyaya, a Jain Scholar, has shown various interpretations of the famous Gayatri Verse "Om Bhur Bhuvah Swah Tatsavituh" etc. in his Gāyatrika, to suit various Philosophical thoughts such as Jainism, Nyāya and Vaiśesika, Sānkhya, Vaiṣṇavism, Jaiminīya and Buddhist. His effort, has been regarded by many Jain Scholars, as an academic obligation to these systems. But it appears from his own statement that he did all this with a sense of humour to show that Vedic Verses, like Gāyatri, can be be interpreted in any way, one likes, through one's skill and excellence of wisdom. His exclusive selection of the Gāyatri Verse for showing various possible interpretations, seems to reiterate the view that the Vedic Verses have no certain meaning reminding us of fomous saying—Vyākhyā Buddhi–Balāpekshā. Subha-Tilaka's various interpretations of this Verse, showing that it can be moulded to any system, base mainly on his skill of paraphrasing of the Verse, using grammar as a complement, similar to other Vedic Scholars in regard to grammar, who have interpreted this Verse with the help of grammatical derivations, contradictory to each other.

His skill of paraphrasing the Gāyatri to suit the contexts of different systems, as referred to above, is unique and very interesting, in the following manner :—

For Jain Interpretation :

ॐ । भूर्भुवःस्वस्तत् । सवितुः । वरेण्यम । भर्गोदे । वसि । अधोमहि । धियः । अयो । नः । प्रचः । उदयात्

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For Nyaya—Vaiśeṣika Interpretation :

ॐ। भूर्भुवःस्वस्तत्। सवितुः। वरेण्यं। भर्ग। उदे। अव। स्य। धीम्। अहिधियः। अयो। नः। प्रचोदया। अत्

For Sankhya Interpretation :

ॐ। भूर्भुवःस्वस्तत्। सवितुः। वरेण्य। भर्। गोदेवस्य। धीम। हि। धियः। यो। नः। प्रचोदय। अत्

For Vaiṣṇavite Interpretation :

ॐ। भूर्भुवःस्वस्तत्। अथवा भूः। भुवः। स्वस्तत्। सवितुः। वरेण्यं। भर्गोदेव। स्य। धीमहि। धियः। यो। अ। नः। प्रचोदयात्।

For Jaiminīya (Mimamsa) Interpretation :

ॐ। भूर्भुवःस्वस्तत्। सवितुः। व। रे। आण्यं। भर्गोदे। वस्य। धोमहि। धियः। अयः। नः। प्रचोदयात्।

For Buddhist Interpretation :

ॐ। भूः। भुवः। स्वस्तत्। सवितुः। वरेण्यं। भर्। गोदेवस्य। धीम। हि। धियो। यो। नः। प्रचोदय। अत्

In view of Subha-Tilaka's attempt for various interpretations, an effort has been made in this paper, to examine critically his approach, with illustrations to find out how far his contribution is substantive and convincing.

V-15. BHARTṚHARI ON ŪHA

RAMESH CHANDRA PANDA, PUNE

In his *Mahābhāṣya-Dīpikā* Bhartṛhari has explained the idea of *Ūha* referred to by Patañjali in the Paspaśāhnika of the *Mahābhaṣya* among the purposes for studying the science of Grammar. Bhartṛhari does that by mentioning a number of Vedic lines from different contexts and offering the varieties of *Ūha* that they show an analysis. He also discusses situations where *Ūha* does not take place. It appears that he draws some of his ideas and some Vedic materials from the *Śābara-Bhāṣya* : but for the rest of the presentation he owes little to it.

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V-16. POST-VEDIC LITERATURE OF THE ĀPASTAMBA SCHOOL, ESPECIALLY RELATING TO THE NEW AND FULL-MOON SACRIFICES

FREDERICK M. SMITH, PUNE

A renewed general interest in the Vedic Śrauta ritual during the last twenty years has yielded several studies bearing on specific aspects of the New and Full Moon sacrifices (Darśapūrṇamāsau). Most of this has been within the last five years. Finally, in this centenary year of the introduction of the Darśapurṇamasau to the scholarly world by A. Hillebrandt, we can seriously investigate the Śrauta ritual in its post-Śrauta-Sūtra traditions.

The extent to which the Śrauta rituals were preserved by family and scholastic traditions is being increasingly documented today. The best preserved of all the Śrauta ritual traditions, and these which claim the greatest numbers of adherents today, are the Āpastamba and Baudhāyana Śākhās of the Taittirīya Saṃhitā of the Kṛṣṇayajurveda. A very extensive post-Vedic Śrauta literature belonging primarily to these two Śākhās exists in MSS libraries and private MSS collections throughout India. Only a very few examples of this genre have been published, such as the prayogas contained in the AGNIHOTRACANDKIKĀ and the DARŚAPŪRṆA-MĀSAPRAKĀŚA, ed. by Kinjavadekar. Further more this literature is virtually unknown outside of the dwindling community of Śrautīs because it has rarely been discussed in accounts of Vedic literature. However, the enormous quantity of such manuscripts lying unresearched in libraries contradicts the insignificance generally allotted to this literature by scholars. In fact it is due to the continuity and historical liveliness of the ritual traditions that we have such a variety of compositions in a well-preserved state. Included are *prayogas*, *paddhatis*, and *karikas*, unpublished commentaries on Śrauta Sūtras and *prayogas*, and much more. Here the variety and extent of literature relating to the Āpastamba Śākhā will be described using material found in MSS libraries and private collections. Several items will be briefly discussed, including 1) difficulties in identification of Śākhā affiliation for many works, 2) prescribed practices which vary from those in the Śrautasūtras and Brāhmaṇas and 3) evolution and geographic distribution of the Āpastamba Śākhā.

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V-17. BHRŪṆA AND BHRŪṆAHTYĀ

DR. G. H. GODBOLE, BOMBAY

It is our everyday experience that by and large words in everyday usage during the course of centuries go on changing their meanings. Some are seen to have undergone a dramatic change in their usage. The present paper has undertaken a study of the evolution of the term Bhrūṇa and Bhrūṇahatyā beginning from the Vedic Literature and going through the epics upto the Classical Literature.

The term Bhrūṇa has occurred only once in the RV. at X. 155-2. It is used there in the sense of 'a faetus, an embryo'. During the later period it is noticed that the word has undergone a radical change in meaning. A brahmin who studied sūtras and Pravacana was styled Bhrūṇa. The sūtra and Pravacana were two different things—perhaps pravacana may be a little commentary on on the sūtra. Āpstamba is called sūtrakāra while Baudhāyana was styled as pravacanakāra. In the Upaniṣads the term Bhrūṇa is equated with a learned brahmin in general (dwijottamaḥ).

Perhaps it is likely that the killing of a learned brahmin was regarded as a heinous crime and to show the respect for Vedic learning it was equated to Bhrūṇa or embryo and hence one who killed a learned brahmin was said to have committed Bhrūṇahatyā. The paper has discussed several passages, from various sources that refer to Bhrūṇa and Bhrūṇahatyā.

V-18. SAPTA—SVASĀ

DR. RAGHUNATH AIRI, GURG ON

Sarasvatī, the river-goddess has been said in ṚV 6. 61. 10 'Seven—sistered' (Sapta-svasā) and again 'Seven-Fold' (Sapta-dhātu) in 6. 61. 12. But she is also said to be 'seventh' i. e. 'one of the seven rivers' (Saptathī) in 7. 36. 6. At another place (8. 54. 4) Sarasvatī is mentioned separately from the Sapta-Sindhavaḥ.

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In this context it has been observed by Macdonell and Keith (V I, Vol. II, P. 438, Note 20) that the connection of Sarasvatī with the seven rivers is rather vague because from Saptathī she seems to be a constiuuent of the seven rivers and from Saptasvasā she seems to be excluded from the system of the seven rivers.

The paper is an attempt to show that the relation of Sarasvatī with Sapta-Sindhavaḥ is not vague. It has been observed by the author that Sarasvatī is mentioned with two systems of rivers in the ṚV. With the older system of the seven rivers, it has a sisterly relation and it is not one of the seven rivers and it is one of the rivers of the new system which is mentioned in 10. 75. 5.

V-19. VEDIC MYTHICAL SYMBOL AND THE SCIENCE OF ETYMOLOGY

DR. USHA CHOUDHURI, DELHI

Along with the emphasis on multiple potency of the mythical or archetypal poetic symbol of the Veda, the Brāhmaṇas had introduced the method of tracing the word to its root as to unfold the radical mataphor Though the Vedic hymns themselves display an awareness of this aspect of Vedic potery and its language (*archanti arkam marutah*; *data maghani maghava*: *stotṛhhyo maṃhate maghavam*; *kṣeti kṣitiḥ subhago nāma puṣvan*) the Brāhmaṅas present mature and rich derivations (nirukti) of the words and it undoubtedly helps us to go to the origin of the mythical idiom of the Veda. It was recognised by the Brahmanic thinkers, that the mythical and the verbal thought are intermingled (*vāk cha vai manaścha devānāṃ mithunam*) and the intellectual link between language and myth is mataphor. The mythical mataphor however needs to be distinguished from the rhetorical metaphor which stands for a conventional expression. The real source of the mythical mataphor is to be found in the very construction of language. The linguist mythists of the twentieth century are stressing this aspect of the relationship of language and

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mythology. Says E. Cassirer, 'Language and myth stand in an original and indissoluble co-relation with one another, from which they both emerge but gradually as independent elements. They are two diverse shoots from the same parent stem, the same impulse of symbolic formulation, springing from the same mental activity' (The power of metaphor, p. 26). The principle of tracing the world to its root makes one understand the pulse and rhythm of the word ; it takes us to the cognitive mental activity that was involved in 'naming'. The 'naming' of an object is indeed interpreting the reaction of the inner-consciousness to the stimulus. To go to that stage of language formulation one has to pursue the course of language 'not in progress but in regress' and 'etymology' is a major way of doing that.

When a word is traced to its origin it loses its rigidity. Thus the technique of 'etymology' helps to reveal the metaphoric and mythical aspect of the word and especially the poetic word. It unfolds the associative power of the poetic word that symbolizes the poetic vision. A continuous indefinable symbolism pervades the whole of Vedic poetry. The principle of derivation or etymology is not meant for the words of common speech (bhāṣā) but for the words used in the Veda ; and is capable of suggesting multiple-level meaning. Through 'nirukti' the Brāhmaṇas as well as Yāska are indeed working at the symbolism of the mythical poetry of Veda. Says the Brāhmaṇa that all that is poetic and intuitive cannot be conveyed through the direct mode of expression (parokṣapriyā iva hi devāḥ) ; and says Yāska at the very beginning of Nirukta that the 'Nighaṇṭavas' he was going to explain are the collection of words taken from the poetry of the Veda. (chandobhyaḥ samāhṛtya samāhṛtya samāmnātāḥ).

V-20. 'MAXMŰLLER ON THE WORD *MUṆḌAKA*

H. D. PANDHARE

In this paper an attempt is made to define the word '*Muṇḍaka*' which is the title of an Upaniṣad (i, e, *Muṇḍakopaniṣad*). In the introduction to the *Muṇḍakopaniṣad* Maxmüller had tried to throw light on the word *Muṇḍaka*. His opinion is divided in to three

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parts for the convenience of evaluation, and is shown how illogical it is. The meaning of the word *Muṇḍaka* can be drawn as follows :—

1) What the commentator Nārāyaṇa says about Kṣurikopaniṣad, (viz. क्षुरिका शस्त्रिका प्रोक्ता तत्तुल्या धारणा यतः। तद्वाचकस्त्रिखण्डोऽयं क्षुरिकाग्रन्थः॥ KU. Introduction of Dīpikābhāṣya) can be accepted in the case of the word *Muṇḍaka* also.

2) In MU. 3. 2. 10 a certain 'Śirovrata' is told that one cannot learn the *Muṇḍakopaniṣad* without 'Śirovrata'. Hence the Upaniṣad is called '*Muṇḍaka*', The renowned commentators Śaṅkara, Upaniṣadbrahmayogī and Raṅgarāmānuja are also of the same opinion. But Maxmüller did not show any such logical clue for the meaning of the word, *Muṇḍaka*.

V-21. DROUGHT AND FAMINE IN THE ṚGVEDA : A STUDY OF ṚV 10. 155

RAMKRISHNA BHATTACHARYA, CALCUTTA

ṚV 10. 155, generally called the Alakṣmīnāśana sūkta (hymn for averting misfortune), resembles the AV magic hymns and seems to have had some ritual connected with it, though Sāyaṇa says nothing to that effect. The commentators from Yāska to Sāyaṇa explain the verses alternatively in terms of famine and of Kālakarṇā / Alakṣmī. The latter interpretation must have been a later invention, Alakṣmī being a deity who appears only in the apocryphal RV Srī sūkta (Khila 2. 8) and in the last sections of the AV Paipp. Sam.

The hymn is also notable for the concentration of loan-words.

It seems the hymn was originally used in a magic ritual of the scape-goat type, apparently borrowed from the indigenous peoples of India, in order to cause rainfall during drought. It highlights the problem of hunger and famine which was always there anyway (cf. ṚV 4. 18. 13).

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V-22. RGVEDIG PARUṢṆI IS THE PRASUN RIVER

D. V. CHAUHAN, BOMBAY

It is already known that the Rgvedic rivers Ārjīkīyā, Ūrṇāvati, Suvāstu, Kubhā, Krumu, Hariyūpīyā, Yavyāvatī, Tūrṇās, Sarasvatī and Dṛṣadvatī lie in the eastern Afghanistan. That the Rgvedic mountains Mujavant and Saryaṇāvat and the Sweta Parvats of the Upaniṣad also lie in Afghanistan.

The question of the identification of the Paruṣṇi river in Ṛgveda has not been satisfactorily settled. Next to the Sarasvati the river is more oft-mentioned river (Rt. 4. 22.9 : 7.11.8, 8. 93. 13 etc).

It is proposed here to identify the praruṣṇi with the Prasun or the Pech river, a right bank tributary of the Kunār which is a tributary of the Kabul river. In the Piśāca Lanuages, anticipation of *r* occurs in Skt stems as *Karṇa* to *Kro* in Kalasha, *parṇa* to *pron* in Kalasha, *dharma to dhrama* in the Aśokan edicts etc. This tendency has affected the stem Paruṣṇi leading to Prasun in the Prasun, Veron or Wasi-Weri language of the Safedposh Kafirs occupying the river. The alternate name Pech is another dialectal variation with elision of *r* and final *n* and *s* changing to *c*, in one of the most polyglot areas of the Indo-European.

This last is routine change in the Piśāca language. Most of village names in the Prasun land have *grom*, Ṛgvedic *grāma* as their second component. This fact explains in a way, Grierson's observation that the modern Dardic languages still possess, almost unaltered and in common use, words which in India are hardly found except in Vedic Sanskrit (L S I, VIII p. 9)

The stem *pshal* (Robertson, p. 497), Skt *pashu* with possessive *l*, represents (1) a cattle-pen. (2) a dairy farm and (3) the grazing farms.

The Kafirs have preserved the physical and social characteristics of the Rgvedic Maruts, both being fast walkers, hospitable and liberal, and ancestor-worshippers. Both have irrigation of their mountain agricultural plots, from snow-melt *avatas* 'streams'.

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V-23. THE DIVINE DOCTORS AŚVINS AND THE SOMA DRINK

UMARANI CHAKRAVARTY, SHILLONG

Since very early times controversies have arisen on many points regarding the twin deities– the Aśvins. During Yāska's time scholars held four different opinions on the identity of the Aśvins. The then historians propagated the euhemeristic theory as they anticipated that the Aśvins had been pious kings (Nir. XII, 1.) This paper deals with the controversy on the Aśvins' right to the Soma-libation.

In the Ṛgvedic mantras the Aśvins have been glorified as solar deities belonging to early morning ; they are offered with the normal share of the drink of Soma. Very often an adjective form of the word 'madhu' has been added to the word 'Soma'. Whether Soma and 'madhu' are identical is also a point of controversy. When the seers offer to the deities with 'pibataṃ somyaṃ madhu' then Soma and madhu are undoubtedly identical. In a few instances, however 'madhu' and 'surā' appear to be the same libation. The Aśvins' association with the honey is very close. Their chariot is full of honey, so is their mouth. They are addressed as madhupau, madhupātamā, madhuyuvā etc.

The Aśvins became very popular to their devotees because of their beneficent deeds especially because of their service to them as doctors. In the Brāhmaṇa age the Aśvins were debarred from their share of the sacrificial libation, they were considered unworthy of the Soma-drink, because being doctors they mixed much among men (ŚB IV. 1. 5. 14) However, the Aśvins restored themselves to their position as gods by imparting the Pravargya-or Madhu-lore (ŚB IV. 1. 5. 15). The ancient scriptures (Āpastambadharma-sūtra 1 4. 18, Mahābhārata III. 124 12, Manusaṃhitā (III 124)] instructed against inviting the doctors in any social gathering ; they are to be avoided ; hence this taboo against the Aśvins. The Mahābhārata (III. 123. 4) narrates that in the sacrifice of the Śaryāti Indra vehemenlthy protested against the Aśvins' right to the Soma-drink. He, however, later relented and agreed to the Aśvins' right to Soma.

The Aśvins had been excluded from the sacrifices, from the Soma-drink because they were doctors, because they mixed much among men ; and doctors were not held in high regard in society.

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V-24. THE WORD 'GARTĀRUK' IN THE ṚGVEDA

VASANT S. PATIL. AURNGABAD

The word 'gartāruk' which is obscure occurs in the Dawn-hymn (RV I. 124. 7). In the said ṛk appear four beautiful similes which in their gradation illustrate the increasing beauty of Uṣas.

The word 'gartāruk' is variously explained by commentators. Yāska discusses the different meanings of the word in the Nir. III. 5. Sāyaṇa explains the word in his own independent way. The Padapāṭha splits the word into 'garta+āruk'. Almost all the scholars take the second member of the compound as 'āruh' (āruk nom. sg.). But M. Williams regards the word as 'gartaruh' and says that the final vowel of 'garta' is lengthened before r. The word generally means 'mounting the chariot (garta)'.

Geldner gives altogether a different meaning to 'garta'. According to him, garta=stage. This is perhaps the most acceptable meaning of the word, as it suits the context. The paper suggests that the word gartaruk (=gartāruk) could be derived from 'garta+$\sqrt{}$ ruc and not from 'garta+āruh'. The word 'gartaruc (=gartaruk—nom. sg.) would then mean 'that shines or looks splendid on the stage i. e. a dancing girl'. Hence the word 'gartaruk' is none other than 'nṛtu of RV I. 92. 4. Thus 'gartaruk' is not 'gartārohiṇī' but garta-vilāsinī.

V-25. VINAŚANA

O. P. BHARADWAJ, CHANDIGARH

Vinaśana signifies the region of the disappearance of the sacred river Sarasvatī in the sands. It has been so described in early Indian literature and spicifically mentioned as a holy tīrtha on the bank of the Sarasvatī.

Although the region is generally supposed to lie about Ganganagar in Rajasthan on the basis of literary evidence it has not been properly identified so far.

The paper examines literary and archaeological evidence on the subject and identifies the tīrtha with the pre-historic site of

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Kalibangan where many sturctures appearing to be sacrificial altars (vedis) have been brought to light during excavation.

Kalibangan on the eastern bank of the Ghaggar-Sarasvatī is established as the site from which those long sacrificial sessions upstream along the Sarasvatī and the Dṛṣadvatī were started which have been so elaborately described in Brāhmaṇa and Sūtra literature.

The proposed identification leads to the following conclusions :

i. The date of composition of Brāhamaṇa-Sūtra literature goes back to the antiquity of the pre-Harappan/Harappan phase of Kalibangan.

ii. The Pralaya or seismic-tectonic upheaval that resulted in the great flood and subsequent drying up of the Sarasvatś took place sometime before the Harappan-Kalibangan phase of civilisation.

iii. The Harappan civilisation is considerably later than the Vedas which are ante-deluvian.

V-26. AV. UPANIṢADS AND THE MUKTIKĀ TRADITION

RAMA CHANDRA, MISHRA.

I shall discuss the problem under these two broad headings.

1) AV. Upaniṣads as found in the Muktikā tradition (108 Upanisad-tradition).

Some of the AV. Upaniṣads found in the AV. Sākhas but are ascribed to other Vedas in this tradition. Some retained their Atharvaṇic connections.

2) Some Upaniṣads ascribed to the AV. in the Muktikā. tradition but not found in the AV. Śākhās.

I want to show in the paper that the tradition found in the Muktikā collection is not very authentic. The reasons shall be given in the paper.

V-27. ŚUNAHOTRA BHĀRADVĀJA

THANESWAR SARMAH, PUNE

The Sarvānukramaṇī 6, 33 ascribes two Ṛgvedic hymns to Śunahotra and says at 6. 52 : *Suhotradayo 'nuktagotra bharadvājaḥ*

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bautra brhaspater dauḥṣyanter va bharatasya 'Suhotra and others, whose gotra was not stated earlier, are the sons of Bharadvāja and grandsons of Bṛhaspati or Bharata Dauḥṣyanti'. The commentator Ṣaḍguruśiṣya explains the word *suhotrādayaḥ* to refer to Suhotra, Śunahotra, Nara, Garga and Ṛjiśvan. This points to Śunahotra as a 'grandson' (*pautra*) either of Bṛhaspati or of Bharata.

This paper seeks to remove the uncertainty in this observation of the Sarvānukramaṇī (explained by the commentator). The following are proposed as solution to the uncsrtain identification of the seer.

(i) Śunahotra was a remote desendant of Bharadvāja through Bharata Dauḥṣyantī.

(ii) The relation between Brāhmaṇa Bharadvāja and Kṣatriya Bharata arises from the situation that Bharata Dauḥṣyantī adopted Vidathin (a descendant of Bharadvāja). This should explain the reference in the Sarvānukramaṇi to an optional descent.

(iii) The above should justify how Śunahotra was a *dvyāmuṣyāyaṇakaulīna* or simply a *Kṣatropeta* Brāhmaṇa.

Incidentally some more information about Śunahotra is ecorded.

V-28. ṚG-VEDA VERSES IN THE ĀRAṆYAKAS

INDU C. DESHPANDE, PUNE

The *Ṛgveda*, the literary monument of India, has, as is the case with the other branches of literature, become the source of inspiration to the *Āraṇyakas* also. The *Āraṇyakas* (=*Ār*), the the appendices to the *Brāhmaṇas*, the prose treatises written in illustrations of the ancient sacrifices and of the hymns employed at them, represent the symbolic exposition of the sacrifice. They join their theosophic speculations to the ritual and induce to offer a line of evolutionary thinking. The ruminating minds of the *Āraṇyaka* people began to think that there is some supreme essence presiding over man and the universe, and it is *prāṇa* (=breath). For instance, the *Aitareya Āraṇyaka* explains the verse, अपश्यं गोपामनिपद्यमानम्··· (*ṚV* I. 164. 31), employed at the Mahāvrata sacrifice, as *Prāṇa*, a guardian (गोपा), for, he guards all this.

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He is never tiring (अनिपद्यमानम्), for, he never rests. He comes and goes on his ways (आ च परा च पथिभिश्चरन्तम्), he illuminates the principal and intermediate quarters (स सध्रीचीः स विषूचीर्वसान), he moves up and down in the worlds (आवरीवर्ति भुवनेष्वन्तर्). The *Jaiminīya Āraṇyaka* (*Jaiminīya Upaniṣad Brāhmaṇa* III. 6. 9. 1) also explains the verse on the same line. The *Taittirīya Ār.* and the *Bṛhad Ār.* explain it as *sūrya* being the subject of description.

An attempt is made in this paper to consider a few Ṛv-verses, those occur in. the *Ār*, on the above expressed line.

V 29. A PROPOS OF "THE POSITION OF THE PARIBHĀṢĀS IN THE TEXTUAL ORDER OF THE ĀPASTAMBA ŚRAUTASŪTRA"

DR. H. G. RANADE, PUNE.

An attempt is made in this paper to examine the views of S. C. Chakravarti (JRAS. 1979 No. 1) on the position of the Paribhāṣās in the Āpśs. He has rejected the views of both R. Garbe who maintains that the Paribhāṣās are interpolation in the original text of the Āpśs, as well as of Narasiṁhacara, who assigns the initial position for the entire 24th Praśna.

After critically examining the contentions of Chakravarti the paper concludes that the 24th Praśna is essentially to be treated as interpolations or newer additions to the original 23 Praśnas and that the Paribhāṣās and Hautra have to be at the initial position as the part of the first Praśna, which deals with the Darśapūrṇamāsa which is the 'Tantra'—General Frame-work employed in all the Śrauta sacrifices.

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V-30. PRAVARGYA—MAHĀVĪRA AND IDOLS.

DR. V, S. BHANDARI, KOLHAPUR

Vājasaneyi- Saṃhitā (XXXVI to XXXIX) contains the mantras for the Pravargya rite. There the Mahāvīra pot is symbolic of the sun. The hot milk represents the divine flood of life and light with which the sacrificer becomes imbued.

This type of symbolic meaning of the Pravargya Mahāvīra rite is in consonance of general conception of sacrificial rites. As the sun is the head of the world or in the figurative language, it is the head of Prajāpati, in the same manner, Earth or Pṛthivi is its earthly part, and the earthen Mahāvira, manufactured from the clay of Pṛthivī is the head of Viṣṇu in the form of sacrifice. From the description of the manufacture and worship of the Mahāvīra we can say, that during the Yajurvedic period the idol worship was not only well established, but the art of manufacturing the idols, also was known to the people.

As the Mahāvīra pot represented the idol of the sun it might have been the basis for the form of Śivaliṅga idol. Mahāvīra represents various deities.

As we notice that though most of the sacrificial rites became extinct in the course of time, still we find their remnants, in the religious rites, in the same manner, remnants of Pravargya—Mahāvīra rites are found in the manufacture, Prāṇapratiṣṭhā and Ṣoḍaśopacāra worship of the idols of favourite deities. The main purpose of manufacturing and worship of Pravargya—Mahavīra is the regeneration of the sacrificer and the provision of heavenly body.

V-31. THE CHORUS SONGS OF THE ṚGVEDA AND PROBABLE INTERPRETATIONS THEREOF

RABINDRANATH ADHIKARI, SURI

There are a number of hymns of queer composition in the Ṛgveda. The same refrain occurs time and again at the end of every stanza. They may be called a sort of chorus songs or

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labour poems composed for a definite and practical purpose. They may be old ballads composed by bards to be recited or sung in a vast gathering of men. The origins of the Ṛgvedic chorus songs are now lost in antiquity. The commentators like great Sāyaṇācārya tried to explain their enigmatic character in some cases. But most of the chorus songs baffle all interpretations. The hymns : 1.19 ; 1.28 ; 1.29 ; 1.78 ; 1.80 ; 1.82 ; 1.94 ; 1.96 ; 1.97 ; 1.100 ; 1.101 1.105 ; 1.112 ; II.12 ; V.6 etc are some of the examples thereof. Although this sort of chorus songs or ballads do occur in other Maṇḍalas of the Ṛgveda, I shall make my discussion regarding the chorus songs of the Ṛgveda limited within the hymns of the first Maṇḍala.

Mine is a modest attempt to establish with apt quotations from the Ṛgveda, the view that the chorus songs of the Ṛgveda were ancient ballads or labour songs meant to be recited or sung by a large crowd for the practical purpose of removing physical strain or mental worries of the invading and combative Aryans. Thus the chorus songs reflect the socio economic condition of the time they came into being.

V-32. A STUDY OF THE VERBAL ROOTS IN VEDIC LITERATURE

DR. YAJAN, ROHTAK

If we go into a study of the verbal roots in Sanskrit language, certainly, there is visionary idea of the verbal roots, an essential investigation on which came into use long before Pāṇini arranged his root system, the oldest formulation of roots that has come down to us.

The phenomenon of the language which is established by the ancient Indian scholar has a glorious past. We can trace out a large number of verbal roots in the very old Vedic Saṃhitās, e. g. mahi (RV.I.II.3) yaj. (RV.I.164.50) saha (RV.VI.66.9) aśa (RV.VIII.5.31) dhavi (yaj.I.20) pūñ (Yaj. XI. 7, SV.2.8.5) nadi (AV.III.13.1) āpl (AV.III.13.2) jīva (AV.V.5.2.) pib (AV.V.5.2) gacch (AV.V.23.3) duḥ (AV.VI.16.1) asa (AV.VI.

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16.1.VI.104.2) vaś (AV.XIII.1.33) etc. which categorically admit the relationship between certain verbal forms of the language. The Vedic seers had exactly grasped the relationship among cognate words and moreover they had separated the various morphemes and determined the functions of verbal roots in concrete forms.

Catvāri vāk (RV.I.164.45) also explicitly indicates the grammatical speculations of the ancient Indian scholar. In this context Ācārya Yāska is worth noting "nāmākhyāte copasarganipātāś ceti vaiyākaraṇāḥ" (Nir.XIII.2).

The five hymns from the Ṛgveda—catvāri śṛṅgā (RV.IV.58.3), catvāri vāk (RV.I 164 45), uta tvaḥ (RV.X.71.4), saktum iva (RV.X. 71.2), sudevo'si (RV.VIII 69.12) have been exhaustively explained by Patañjali in his Mahābhāsya keeping in view their grammatical elements.

What is more remarkable is the fact that the word 'vyākaraṇa' (grammar) is borrowed from the Vedas. Its root is basically available in the Yajur-Veda. in a verbal from i. e. vyākarot (Yaj.XIX.77).

In the style and diction of the Atharva-Veda, we see that a further more developed step is taken i. e. yat adaḥ.....sindhavaḥ (AV IÍI.13.1). Here not only the relationship between some grammatical forms has struck the seer, but he is knowingly trying to explain that relationship.

In point of significance Brāhmaṇas claim second place to the the Saṁhitās to increase the interest in the language and the authors of the Brāhmaṇas in fact are more serious to develop the tendency of derivations. From the view point of my account the Aitareya Brāhmaṇa has forty-nine derivations in its first six books. No doubt all these were performed with religious point of view. But more or less they show the linguistic speculations which were attained in those days. The Taittirīya Saṃhitā (II 4.12.2) reads root vṛ and "forms the word 'avṛṇot' which means "he (Vṛtra) surrounded (avṛṇot) these worlds. etc."

Then comes Nighaṇṭu that deals, with the verbal forms. The Nighaṇṭu is the first systematic work in the history of Sanskrit language, which clearly divided the words into the group of nouns, verbal, and particles. It is done with the view to determine the existence of roots and it has given a large number of lists of roots with their meanings etc.

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From the Nighaṇṭu we pass on to the Nirukta which is again a commentary on the same. It stands for the highest linguistic activities performed in pre-Pāṇinian stage. It gives its derivation dhātur dadhāteḥ. As such the term dhātu comes from the root dhā etc.

In this way the roots were systematized by Pāṇini in every respect. Previously the idea of roots had been in the air down the ages and the final touch came round at the time of Pāṇini. A gap between Yāska and Pāṇini is the complete absence in the history of the Sanskrit language, which can be filled by imagination alone.

V-33. THE CONCEPT OF MOTHERHOOD OF GOD IN THE VEDAS

P. K. GAYATHRI, BANGALORE

ईश्वरीगं॑ सर्वभूतानाम् तामिहोपह्वये श्रियम् ॥

[तैत्तिरीयसंहिता श्रीसूक्तम्]

The concept of God as the 'Mother of the Universe' is perhaps foreign to the theologians of the West. But this concept is as old as the Vedas themselves and is amply substantiated therein. It is worth-while noting here, that the word 'Śrī' in the Vedas is used to represent the Divine Mother, who rules by the 'law of love' where the supreme He becomes the supreme She and the God-lover becomes Her child to have that blissful state of motherly protection. The redemptive principle behind the all intelligent cosmic energy in the order of the creation with its orderly hidden purpose at every step of creation is only the Divine-Mother-Power in all Her manifestations. This all pervading Motherhood of God has been beautifully illustrated in the Vedas in immortal terms. Many stock illustrations culled out from the Vedas are cited in this paper to substantiate the subject title.

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V-34. THE ŚATAPATHA BRĀHMAṆA IN INTERPRETING THE MANTRAS OF THE ŚUKLA YAJURVEDA

DR. C. L. PRABHAKAR, BANGALORE

The interpretation of Veda visibly starts from the Brāhmaṇas. Each Veda has its own Brāhmaṇa. The Śatapatha Brāhmaṇa which is in two recensions explains the mantras of the Śukla Yajurveda.

This Brāhmaṇa gives the sacrificial employment of the mantras of the Śukla Yajurveda. It adds the myths and legends to substantiate the employment of mantras in the sacrifice. While supporting the propriety of the sense, significance and employment of the mantras this Brāhmaṇa evolved certain methodology in Vedic interpretation. The principles covered therein are scientific. The present paper discusses certain such principles laid down by the Śatapatha Brāhmaṇa for interpreting the Veda.

V-35. ATHARVAVEDA MANTRAS EMPLOYED IN THE AGNI PURĀṆA

RAJANI BILOLIKAR

The Purāṇas occupy a unique position in the Hindu literature, both sacred and secular. The Purāṇas accept the authority of the Vedas in spite of the claims made by them here and there about their priority to the Vedas, about their own worth and efficacy as the Upaniṣads do. They enjoin the employment of the Vedic mantras in many ritualistic rites. The Purāṇas interpret the Vedic mantras in the context of ritualism.

They derived proper authenticity and sanctity for themselves by establishing direct link between themselves and Vedas. This was achieved by adopting Vedic mantras for various rituals, The sanctity and efficacy of the mantras were already established. The Purāṇas simply adopted relevant mantras, with necessary modifications raising the dignity and creditability of various ācāras in the Upāsanās.

In the Purāṇa literature, thus, we find the Vedic mantras employed for various rituals. These rituals although of late origin, were performed with the chanting of the Vedic mantras. The Vedic mantras of a particular application in the Veda was employed for different ritual in the Purāṇa.

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For example few Atharvaveda mantras employed in the Agni Purāṇa are given below.

हिरण्यवर्णा०—	AV. 1. 33. 1	Ag. P. 215.41, 264.2
अयं ते योनि०—	AV. 3. 20. 1	Ag. P. 262.19
यमस्य लोकादध्या०—	AV. 19. 56. 1	Ag. P. 262.12.

V-36. AN ANALYSIS OF THE ORAL ELEMENT IN THE ṚGVEDA BOOK—II

NILANJANA SIKDAR (DATTA)

Oral tradition in poetry is a comparatively new subject of about fifty years of age. Milman Parry, a pioneer in this field was ably followed by his disciple, A. B. Lord. Their approach has been successful in proving that the entire principle of the structure of oral literature is considerably different from that of written literature. Scholars have proved that the main structural unit in the oral literature is the wordbloc sometimes adjectival or adverbial clause or again descriptive or denotative parts of sentences. So, in oral construction, the structural principle involved is completely different. The evaluation of such literature is necessarily of a different order, involving a sifting of the inherited phrase-blocks. their arranngement and general organisation through the creative genius of the poet.

The Ṛgveda, of the earliest specimens of the oral poetry has not yet been examined with the criterion of modern researches to the oral element in it. Maurice Bloomfield did invaluable spade-work in providing us with instances of repetitions and arranging them according to certain categories. But much significant work has been done since Bloomfield in critically assessing orally composed literature. Our purpose is to apply the modern apparatus in analysing Ṛgveda Book II. Needless to say Bloomfield's work has been used as basic material although our approach to categorisation and accounting for the structural mode of the oral literature is largely different.

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Since Book II belongs to the earliest core of the Ṛgveda, it is likely to present traits of oral composition to a considerable extent. Also, since it is composed by the members of the Gṛtsamada family, it presents characteristics of certain compositional tradition current in the family. Themes, metres and other exegences must have influenced the inherited work-blocs, there are also oral structural patterns, cutting across family-traditions and widely accepted among all the seer families present here. It is our aim to sift the family-tradition from the community-tradition in oral composition as far as that is practicable.

V-37. MEANING OF PĀJAS IN THE ṚV.

DR. HARI MOHAN MISHRA, BHAGALPUR

The word pājas which occurs 21 times in the ṚV independently, 9 times in compounded forms and once with a suffix, is etymologically obscure. Pājas has no cognates except in Khotanese 'pāysa' and Sogdian P'Z. Both of them mean 'face, side.' The meaning face, appearance or form suits several passages of the Ṛ.V.. The meaning 'face' or 'appearance' or luminous face suits the following passages—

Ṛ.V. 1.58.5 ; 1.115.5 ; 1.151.1 ; 2.34.13 ; 3.29.3 ; 4.4.1 ; 4.48.5 ; 5.12 ; 7.10.1 ; 8.46.25 ; 9.68.3 ; 9.76.1 ; 9.88.5 ; 9.109.21 ; 10.37.8 ; 10.84.3.

The meaning light which is derived from the primary meaning luminous face occurs in the following passages—

Ṛ.V. 3.14.1 ; 3.15.1 ; 3.61.5 ; 7.3.4.

Only at one plece in the Ṛ.V. 1.121.11 (where 'pājas' qualifies heaven and earth, "dyāvā-prthivī)" it has been used as an adjective and means 'having luminous'.

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V-38. A STUDY OF THE SECULAR HYMNS IN THE ṚGVEDA

SURENDRANATH DEB, CALCUTTA

Introduction—Meaning of the term 'secular'—Significance of the attribute 'secular' with regard to the hymns belonging to this category—Division of these hymns according to the character of their contents—Transitional—Romantic and Mythological—Didactic—Occupational—Idyllic—Humorous—Labour song—Rain spell—etc.—Critical appreciation of the Hymns—Conclusion.

V-39. A POETIC STUDY OF ṚGVEDA-MAṆḌALA II

BHABANI PRASAD BHATTACHARYA, CALCUTTA

Ths Ṛgveda is divided into ten maṇḍalas or books. The maṇḍalas ranging from II to VII are each ascribed to one seer or one family of seers. Thus the seers of these maṇḍalas are Gṛtsamada, Viśvāmitra, Vāmadeva, Atri, Bharadvāja and Vasiṣṭha respectively or their descendants. The majority of the oldest hymns are to be found in the above six books which usually go by the name of 'Family Books'. The chief characteristic of these books lies not only in the existence of a common seer but there are certain definite principles underlying the sequence of the hymns in each book itself. Thus we find that the first group of hymns in each of the above maṇḍalas is addressed to Agni, the second group to Indra and the rest to various other gods.

Gṛtsamada is the seer of the second maṇḍala which contains fortythree hymns. All these hymns are characterised by a literary flavour which is undoubtedly of a high order. The experience of the Vedic seer is comprised of surprise and delight and it is capable of being described as one of 'delightful surprise or surpriseful delight'. In these hymns we occasionally come across finest specimens of poetry shining in the richness of poetic image. The employment of different poetic figures is influenced by socio-economic conditions and distinct trends of contemporary life. The hymns of the second maṇḍala illustrate the various workings of the great seer's

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master mind which deserve a careful study. In the present paper a humble attempt has been made to deal with the different aspects relating to a poetic study of the second maṇḍala of the Ṛgveda.

V-40. RUDRA—THE BHŪTAPATI

MILAN SEN

Bhūtapati as an old attribute is first noticed in a verse of the AV. XI. 2. 11. An indirect corroboration of the same name is found in a passage of the Aitareya Brāhmaṇa III. 83, where it is stated how Rudra acquired that name. The Śrauta-Sūtras, such as ĀP. Śr. III. 4. 8. and Baud. Dh. S. III. 6 mention Rudra respectively as bhūtānām adhipatiḥ and bhūtādhipati. Different interpretations of the word have been offered by scholars. Some explain the word 'Bhūtapati', in the sense of 'lord of being', while other interpret it as 'lord of evil spirits'. The latter seems to be more appropriate as it bears testimony to the frightful nature of the god.

V-41. TVAṢṬṚ THE GOD OF FERVOUR AND LUSTRE

BISWANATH MUKHOPADYAY, BURDWAN

The perennial and penetrating quest of the Vedic seers as to the cause or origin of creation reached its highst expression in the Nāsadiya Hymn (RV. 10.129) of the Ṛgveda, where Tapas or Fervour most probably being embeded with 'Maha' or the Lustre has been speculated as the prior state and the start,ng-point of creation. Tvaṣṭṛ and Bṛhaddivā, the primal parents, having been credited with the power of creating the couple of 'Dyāvāpṛthivī' the parents of gods and the union of 'Saraṇyu and Vivaṣvant' the parents of mortals, appear to be present at the starting point of creation. Not only this, as a father of Agni and Indra and also as a preserver of Soma, Tvaṣṭṛ is no less an important figure to

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the seers' eye. Moreover as an artificer Tvaṣṭṛ once fashioned the bolt and the iron axe of Indra and Brahmaṇspati respectively and also the beautiful cup for the god to drink soma, which being furnished by Tvaṣṭṛ are considered to be everlasting, unfailing and ever-lustrous. Tvaṣṭṛ being an all-maker and beautifier (Rūpakṛt) adds only the undying lustre to the forms changing every other moment. Thus he might properly be called a god of fervour and lustre. But the characteristics of this god gradually became merged on the one hand with Agni who is endowed with 'Tapas' and also on the other hand with Viśvakarman, who has the power of fashioning. Being eclipsed by these two deities Tvaṣṭṛ is thus relegated to the position of a minor-deity in the Ṛgveda.

V-42. THE EVOLUTION OF THE THREE SACRIFICIAL FIRES

DR. VEENA A LONDHE

Of the three main sacrificial fires only the word Gārhapatya occurs in RV. The word occurs thrice in RV. but nowhere denotes the Gārhapatya fire of the three śrauta sacrificial fires. It rather means the sacred fire perpetually maintained by the sacrificer i. e. the gṛhya fire. RV. does not khow the three fires. AV. mentions all the three fires, so does TBr. AV. gives earlier notion about these fires than that of the Brahmanical tradition. AV. states that the Gārhpatya is the one in the house i. e. the gṛhya fire. Thus in the Vedic religion this hearth-fire was at the basis of the evolution of the fires, which is not only proved by the fact that the Āhavanīya and Dakṣina are taken from the Gārhapatya but also from the evidence of AV.

V-43. VIŚVĀMITRA—AN ASTRONOMICAL FIGURE

JITENDRA NATH BANDYOPADHYAY, BANKURA (W.B.)

The Rāma story of Vālmīki's Rāmāyaṇa appears to be based on an agricultural folklore, current at that time, with Sīta as the goddess of agriculture.

Sīta means furrow and appears both in the Veda and the Rāmāyaṇa with samespirit. In Veda, Sīta is wife of Parjanya, the

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Monsoon God while in the Rāmāyaṇa Rāma becomes her husband. For various reasons Rāma also can be taken as Monsoon God.

Since ancient times, agricultural activities are related with the seasons, better to say, depended on astronomy.

Names of various planets, constellations etc. mentioned frequently in the Rāmāyaṇa are giving clear indications to astronomical events also. In case of Viśvāmitra episode, Vālmīki makes the story too allegorical to identify the fact. He has mentioned the Sun with a new name Viśvāmitra (friend of the Universe) in this episode and shown Rāma as a superhuman being. But in other chapters, Rāma appears to be almost human.

The word Viśvāmitra indicates that Uttarayana occurs when the sun is at Viśvanakṣatra i. e. Uttarāṣāḍha.

Vālmīki describes the 'ayana and 'Vishuvas' including some important tithis of a particular year of his period in this episode.

Sidhvasram means the position of the sun in Makara rāśi in relation to Dakṣinayana at Sidhya nakṣatra i. e. Puṣya.

At first Viṣṇu for five hundred years, then Viṣṇu in the form of Vāmana for a period not mentioned and lastly Viśvāmitra practises religious austerities as a routine matter at that place which indicate the Uttarāyaṇa in Makara rāṣi.

Performance of penance for five hundred years by Viṣṇu means that the Uttarāyana occurs in first half of Viṣṇu naksatra i. e. Śravana for that period when Daksinayana in last half of Puṣya nakṣatra.

Vamana episode indicates the Uttarasadha naksatra in relation to autumnal equinox shifted from Swati naksatra which named as Vali Daityaraja to Citra naksatra, the Vedic Indra.

Viśvāmitra's success in penance at Sidhvasram on the sixth day after arrival in his asram gives the idea of the Uttarayana when the Sun is at 276 degree 40 minutes approx. in Makara rasi. The marriage of Rama and Sita means the onset of rainy season after one month from the first day of winter solstice (Daksinayana) which is normally scheduled during the period of the Ramayana when the Sun remains at first part of Pusya naksatra. As Sravana is intercalary month in sixteenth year after Rama's birth, the marriage as a social function is performed when the Sun is at Uttar Falguni naksatra i. e. the Vedic Bhaga in lunar Sudhva Sravana month.

On exposition of this episode, it appears that the Ramayana was composed in round about 318 B. C.

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V-44. SOCIAL CONDITIONS, BELIEFS AND PRACTICES REFLECTED IN THE ATHARVAVEDA AS EXPLAINED BY SĀYAṆĀCHĀRYA

DR. M, R. VEERABHADRASWAMY, DHARWAD

It is often said that the Ṛgveda and the Atharvaveda present a complete picture of the Vedic man. At the outset, it may be said that the Ṛgveda deals with the higher strata of society consisting of poets, priests and princely class, while the Atharvaveda is the "Veda of the masses".

Without the Atharvaveda, it is not possible to get a clear picture of the Vedic man. The Atharvaveda is more concerned with the common man, his trials and tribulations. An attempt is made in this paper to study the various social conditions, beliefs and practices reflected in the Atharvaveda as explained by Sāyaṇācārya.

V-45. JARA IN THE ṚGVEDA

DR. R. C. DWIVEDI, JAIPUR

Descriptions of *Jara* (lover, paramour) occuring in the RV have been analysed to show that the RV assigned a respectful place to a lover, no moral degradation or corruption was associated with his character. Like cosmic sex-partnership of Heaven and Earth, the RV conceived Agni, Pūṣan and Somapavamāna and cosmic lovers. Uṣas was a cosmic beloved. The image of cosmic lovers is continued in the post-Vedic period in erotic Vaiṣṇava mysticism in the form of Rādhā and Kṛṣṇa.

V-46. METHODOLOGY OF SĀYAṆA

NITISH BHATTACHARYA,

The paper is an attempt to elucidate Sāyaṇa's characteristics of interpretation of the Vedic mantras, knowledge of Śrautasūtras. citations from various sūtras, causes of his uncitation from Upaniṣadic Texts.

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Sāyaṇa begins his commentary of the first maṇḍala with a statistics of the entire Ṛgveda. After this he defines the most vital words like ṛṣi, Chandas devatā and viniyoga. Sāyaṇa was completely a Yajñavādin. So he explained all the mantras from ritualistic outlook. It is general habit of Sāyaṇa to quote from the Sūtra literature at the time of showing application of the Vedic mantras.

His knowledge of grammar, specially Pāṇini's Aṣṭadhyāyī and Vedic phonetics is also to be noted. At the time of giving the derivative meaning of the dieties he refers to his predecessors.

He at first sets the subject and the finite verb and then a mark of interrogation will arise with a view to setting all adjectives in line.

V-47. KVA PĀRIKṢITĀ ABHAVAN

SANAT KUMAR CHAKRABARTI, BOLPUR

In the court of Janaka, śirodhvaja, Bhujyu the son of the son of Lahya, asked Yājñavalkya of the whereabouts of the renowned Pārikṣitas, or the descendants of Parikṣita.

The above fact we find in the third chapter and the third Brāhmaṇa of the Bṛhadāraṇyakopniṣad (3. 3. 1.).

Recently, some scholars have taken this view as historical one. According to them, the presence of the Mahābhārata story in the Bṛ. Up. proves more antiquity of the Mahābhārata than that of the Rāmāyaṇa, as the decendants of Parikṣita were Vedic ones.

The present essay estimates the above mentioned view after examining the relevance of the fact and tries to draw an appropriate conclusion.

V-48. WOMEN IN THE BRĀHMAṆA LITERATURE

DR. B. N. HAZARIKA

There was mixed feeling about women in the Vedic literature. To have an overall picture of the position and marriage of the women in the hoary past, we are at first to fall back upon the

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Ṛgveda, the earliest record of the Indian Aryans, and then to pass on to the age of the later Saṃhitās and Brāhmaṇas. In the whole period of the Vedic literature, marriage was held in high esteem. It was looked upon as a sacrament and not as a contract. It was almost compulsory for every man and woman to marry. A man was regarded incomplete without a wife. Further, one without a wife had no access to the performance of any sacrifice. Chastity and high moral tone obtained in the conjugal life. The sweet and cordial relation between the husband and the wife finds expression in many Vedic texts. The wife was never looked upon as a slave but as a partner, as friend, a confidante and a guide.

The custom of the bride selecting her husband from amongst many suitors, commonly known as a Svayaṃvara, was in vogue. Child marriage was not known in the Vedic or later age. The system of Svayaṃvara proves that it was almost impossible for an immature girl to chose her own husband. Girls were given away in marriage after they nad attained puberty and maturity in the later Vedic age. The Ṛgveda hymn, X. 85, throws some light on the marriage ceremonial in those ancient times. This hymn, as a matter of fact, served as the model for later Indian marriages.

Polygamy was an established fact and was approved in society : polyandry, on the other hand was unknown and was not countenanced by the society. Marriage within the same caste was always praised and enjoined upon. But inter-caste marriage was also prevalent in the Vedic society. Moreover, incestuous marriage and marriages within the circle of agnates and cognates were banned.

Education was compulsory for the upper three castes. Names of learned ladies and spiritually enlightened women are met with ; but whether there existed separate institution to offer instructions to women could not be known. Women were expert in embroidery, sewing, knitting, weaving and the like. We come across nearly seventy occupations in the Vājasaneyi Saṃhitā, some of which are earmarked for women. Fine arts were cultivated. Music, both vocal and instrumental, and dance were widely practised by both the sexes but mostly by the fair sex.

V-49. SHORT STORY ELEMENTS IN AITAREYA BRĀHMAṆA

ADITI MUKHOPADHAYA, CALCUTTA

There are many narratives in the Aitareya Brāhmaṇa. The

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sages introduced them in support of their religious discourses and to achieve their desirable ends. Naturally these narratives are religious in their character. But in spite of their religious colour they bear some literary flavour also. In regard to their form they are akin to the folktales. At least two of them have the distinctive characteristics of short-stories. Here, in this article I would like to discuss on the aforesaid points.

V-50. KAVI IN THE ṚGVEDA

DR. J. P. SINHA, LUCKNOW

The word *kavi* occuring in the *Ṛgveda* has been variously interpreted by scholars in India and abroad. It occurs independently in ninetyone verses of the Ṛgveda, thirtyeight times as a component of compounds and eighty four times in its conjugated form. Yāska, the celebrated author of the *Nirukta*, while commenting on *Ṛgveda* V.81.2 has derived it (*Nirukta* XII. 13) from the root '*ku*', without giving any meaning of the root. However, it is included among the verbs meaning to go, whereas in the Dhātupāṭha the root has been taken to mean to speak (*śabde*). Monier Monier-Williams has given the root as meaning to describe (as a poet) to praise, to paint, picture and to compose as a poet).

Oldenberg has translated the word as 'sage' in *Ṛgveda* 1. 12. 6. Monier Monier-Williams has given a variety of meanings to the word, viz. gifted with insight, intelligent, knowing, enlightened, wise sensible, prudent, skilful, cunning, a thinker, intelligent man, man of understanding, leader, a wiseman, sage, seer, prophet, a singer, bard and poet.

Ancient lexicographers such as Amarasiṃha, Halāyudha etc. have also attributed various meanings to the word.

The present paper aims at cretically analysing and examining various shades of meanings assigned to the word *kavi*, with special reference to the *Ṛgveda*.

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V-51. MITRADRUH AND THE RELATED EXPRESSIONS

M. A. MEHENDALE

In the Avesta *mithro-drug* means 'one who breaks the contract'. What does its parallel *mitradruh* mean in Sanskrit? It is generally believed that in the later Sanskrit it means 'one who injures a friend'.

As for the Vedic literature, it is possible to support Thieme who interprets *mitradruh* in the Namuci story (Maitrā. Saṁ. 4 3. 4) as 'contract-deceiver'. This can be done on the strength of the context.

If the meaning 'contract-deceiver' for *mitradruh* is at least plausible for the late Vedic period, it would be interesting to know if traces of it can be found in the Classical Sanskrit literature as well, for, even according to Thieme, *mitradruh* in Classical Sanskrit means 'one who harms a friend'.

An investigatson of some of the *parvans* of the Mahābhārata reveals that when *mitradruh* is used with reference to Duryodhana it can only mean 'contract-deceiver'. For, this is what Duryodhana did when, in violation of the agreement entered into at the time of the game of dice, he refused to give to the Pāṇḍavas their share of the kingdom *Mitradruh* as applied to Duryodhana cannot mean 'one who injures his friend' for the Pāṇḍavas are not known to be the friends of Duryodhana.

It is significant to note that the term *mitradruh* with reference Duryodhana does not occur in the Mahābhārata before the event of his deciding not to give to the Pāṇḍavas their share of the kingdom.

V-52. ON THE NAME 'KAUŚIKA' IN THE LIGHT OF MADHVA'S OBSERVATION

ANANT SARAN TIWARI, DEORIA, U. P.

The word Kauśika occurs as a patronymic of Gāthin, the son of Kuśika and his descendants in the ṚV. The *Sarvānukramaṇī*

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relates a story of Indra's birth as the son of Kuśika on account of his earnest desire to have a son equal in brilliance and valour to that of Indra and hence the name Kuśika. It also occurs as an adjective of Indra in RV 1. 10. 11. which has been shown by the scholars as an instance of Indra's special relationship with the Kauśikas.

Madhva, while interpreting this verse says that Indra is Kauśika because of being held in the *Kuśa* by his mother at the time of his birth. His interpretation has been authenticated by the *Taittirīya Brāhmaṇa* and the *Harivaṃśa*. The paper intends to examine whether the term Kauśika came to be associated with Indra exclusively because of his special relationship with the Kauśikas or also because of the episode as related by Madhva. Finally, his two alternative interpretations of Kauśika, one pertaining to the Gāthin-Gādhi episode and the other relating to *ādhyatmika* meaning, are also mentioned in passing.

V-53. वरप्रेषणमन्त्रार्थतत्त्वमीमांसा

ए. एस. वेङ्कटनाथन्

नत्वा वेङ्कटनाथोऽसौ श्रीरङ्गं सद्गुरुं विभुम् ।
वरप्रेषणमन्त्रार्थतत्त्वं मीमांसते मुदा ॥ १ ॥
वरः कः ? प्रेषणं किं स्यात् ? किमर्थं विहितं ? कदा ? ।
विनियुक्ताः कथं मन्त्राः ? घमं कं तन्वतेऽनिशम् ? ॥ २ ॥
वृणुते वर इत्याहुः साक्षादात्मा मनीषिणः ।
मन्त्रार्थतत्त्वविज्ञानां सुहृदां प्रेषणं वरान् ॥ ३ ॥
संवादायार्थसम्पत्तेः ध्यानानन्तरवर्तिनि ।
क्षणे, तपसि दृष्टायाः मन्त्रविज्ञानसत्त्ववित् ॥ ४ ॥
स्वसङ्कल्पप्रवृत्तीनां याथार्थ्येन यथाविधि ।
सद्विस्ताराय धीरोऽत्र चिनोति क्षेत्रमुत्तमम् ॥ ५ ॥
तत्प्रकृत्यात्मना भाति वरः पुरुषलक्ष्मणा ।
इतरेतरभेदेन सद्वृत्तं विद्यतेऽनयोः ॥ ६ ॥

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वरयोरात्मबन्धुत्वं वाञ्छतोन्द्रः परंतपः ।
येनेमौ सोमभक्तेन यजेते मामतन्द्रितौ ॥ ७ ॥
प्रयतां सुहृदां पन्था ऋजवोऽनृक्षरास्सदा ।
ते सन्निदधतां देवा यथाकर्म सदा हृदि ॥ ८ ॥
मननात् त्राणनात् मन्त्राः स्वात्मधर्मप्रकाशकाः ।
स्वाविभक्तत्वबोधेन सन्मनोधर्ममुद्रया ॥ ९ ॥
अमीमांसत मन्त्रार्थतत्त्वमित्थं समासतः ।
आपवृत्तसदाचारवृत्तवर्त्मप्रतिष्ठितम् ॥ १० ॥

V-54. पञ्चशान्तिमन्त्रार्थविमर्शः

वि. शैलजा

भारतीयभव्यार्षसंस्कृतेः प्राणधारकाः, सत्यसंस्काराधायकाः, अज्ञानान्धकारासदर्थयोस्समूलनिर्मूलकाः वेदाः सर्वधर्मसमन्वयं, सर्वसुखं, सर्वतोमुखभद्रतां, सर्वतो मुखाभिवृद्धिं विदधन्तः सदा सर्वमांगल्यं समातन्वन्ति। मन्त्रद्रष्टृणां प्रभावः अनुपमः अद्वितीयः। अक्षरस्य महिमा तस्मादपि परः। अतएव महाभाष्ये "एकः शब्दः सुष्ठू प्रोक्तः सम्यगज्ञातः स्वर्गलोके कामधुग्भवति" इत्युक्तं। ततश्च मन्त्राणां सम्यक्पठनमेव तत्फलप्रापकं भवति। स्पष्टीकरोति वेद एव—"यं यं क्रतुमधीते तेन तेनास्य इष्टं भवति" इति। तथा य शान्तिमन्त्राः समस्तार्षसत्संप्रदायसदाचारपरम्परानुवृत्तं कर्मसारं अनुभवाज्ञतया प्रकटयन्ति।

शमु उपशमने इति धातोः व्युत्पन्नः शान्त्यर्थः उद्रेकाणां शरीरस्य रागद्वेषादिज्ञातॄणां विषयमृगतृष्णानां च शमनेन बाह्यान्तरङ्गयोः साम्यं यच्छन्ति। इत्थं पञ्चशान्ति मन्त्राः निरवधिकावेच्छिन्नदैवीसंपदः आर्षजीवनतत्त्वस्य च विस्तारकाः; सृष्टितत्त्व ब्रह्मतत्त्वयोः समासव्यासभावेनामूलाग्रं विवेचकाः, योगभोगतादात्म्यावबोधकाः परतत्त्वपरां काष्ठामधितिष्ठन्ति, अधिस्थापयन्त्यध्येतॄनित्यत्र त एव प्रमाणम्।

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पञ्चशान्तिमन्त्राणां परिचयाय एवात्र उद्धियते। "शं नो मित्रः शं वरुणः" इति प्रथमः द्वितीयश्च, "सहनाववतु सह नौ भुनक्तु" इति तृतीयः, "नमो वाचे या चोदिता या चानुदिता" इति तुरीयः, "शं नो वातः पवतां" इति पञ्चम इति।

V-55. योगक्षेमो नः कल्पताम्

एस्. सुदर्शन शर्मा, आगिरिपल्ली, आन्ध्रप्रदेशः

नैतदविदितं सुदर्शनानां सुधियां यद्वेदवाङ्मयः भारतीयसंस्कृतेः विज्ञानस्य च मूलमिति। सोऽयं सर्वप्राणिनां योगक्षेमसंपादनार्थमेवाविर्बभूव अप्राप्तप्राप्ति-प्राप्तपरिरक्षणात्मकयोर्योगक्षेमयोः कृते यद्यपि लौकिकाः अनेके उपायाः प्रथन्ते, तथाऽपि दुःखपर्यवसायिनस्ते मानवान् भोगलालसान् स्वार्थपरान् विधास्यन्ति। वेदस्तु अलौकिकानमोघानुपायानुपदिशति। न केवलं पारलौकिकान्यपितु ऐहिकान्यपि श्रेयस्साधनान्यावेदयति।

अश्वमेधान्तर्गतः—

"आ ब्रह्मन् ब्राह्मणो ब्रह्मवर्चसी जायतामास्मिन्राष्ट्रे राजन्य इषव्यः
शूरो महारथो जायतां दोग्ध्री धेनुर्वोढानड्वानाशुस्सप्तिः
पुरन्धिर्योषा जिष्णूरथेष्ठास्सभेयो युवास्य यजमानस्य वीरो
जायतां निकामेनिकामे नः पर्जन्यो वर्षतु फलिन्यो न ओषधयः
पच्यन्तां योगक्षेमो नः कल्पताम्।" (तै. सं. ७.५.१८)

इत्ययं मन्त्रः एवं संदिशति। "अस्मज्जातौ ब्रह्मवर्चसिनः (ब्रह्मज्ञानसंपन्नाः) जायन्ताम्। अस्मद्देशस्य गोप्ता शस्त्रास्त्रप्रयोगकुशलः शूरः महारथश्च द्योतताम्। क्षीरसमृद्धाः धेनवः, भारवहनयोग्या बलीवर्दाः, आशुगमनदक्षाः वाजिनश्च वर्धन्ताम्। मानुष्यः सौन्दर्यसौशील्योपेताः हृदयहारिण्यः भवन्तु। अस्याश्वमेधयाजिनः जयशीलः, रथचर्याचतुरः, सभ्यः, वीरः, उत्साहसंपन्नश्च पुत्रः

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उदेतु। पर्जन्यः सस्यानुकूलं वर्षतु। सस्यसमृद्धिरस्तु। सदैषामपि अप्राप्तप्राप्तिरूपं योगं, प्राप्तपरिरक्षणात्मकं च क्षेमं भगवाननुगृह्णातु"। अयमस्य मन्त्रस्य सारांशः।

वेदप्रतिपाद्याः यज्ञाः तत्प्रयोजनविशेषाश्च न केवलं एकस्य जनस्य, वर्गस्य, वर्णस्य वा संबन्धिनः; किन्तु सर्वेषां मानवानाम्। वैयक्तिकफलदरूपि कर्मसु सामाजिकश्रेयसः समुचितं स्थानं वर्तत एव। पश्यत—सुवृष्टिः यदि स्यन्दति, सर्वेषामपि क्षेत्रेषु; न केवलं यष्टुः क्षेत्रे। तथैवातिवृष्टिः यद्यवसीदति, सर्वत्रावसीदति। अतएव निगद्यते, वेदाः सर्वेषां योगक्षेमायेति।

V-56. अन्नं बहु कुर्वीत (तै० उप० ३ ९.१)

डा० एम. डि. शर्मा, बदाउन (उ. प्र)

आसृष्टेर्मनुष्याणाम अन्नविषयिणी गुर्वी समस्या। अग्रे मनुष्यसङ्ख्या-वृद्धिपुरस्सरम उत्तरोत्तरं स्फीता सतीयं समस्या प्रजासु मूर्धाभिषिक्ततां भेजे। उपनिषत्काले यदा ईश्वराराधनप्रधानेष्वपि तपोधनेषु स्वजीवनभरणसाधन-हेतवेऽन्नाय चिन्ता सततं समजायत तदा "अन्नं बहु कुर्वीत तद् व्रतम्" (तै. उप. ३.९.१) इत्यनेन श्रुतिवचनेन तैः स्वडिन्डिमः प्रकटीकृतः। अनन्तर-मयमेव डिण्डिमो महाभारतकालेऽपि 'भारतं कृषिकर्मणे प्राधान्यं प्रयच्छति' इति सिद्धान्तं पुष्णाति। यथा—

न नः स समितिं गच्छेद्
यश्च नो निर्वपेत् कृषिम्॥ (महा. उद्योग. ३६. ३१)

साम्प्रतमपि इयमेव समस्या प्रजासु भारभूता। अतोऽयमेव विषयोऽस्मिन शोधपत्रे वैशद्येन चर्चितः।

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V-57. दयानन्द सरस्वती का वैदिक देवतावाद

डा० सुधीरकुमार गुप्त, जयपुर

दयानन्द सरस्वतीने यास्क के देवतावाद को अपनाया है और उसका व्याख्यान और विस्तार किया है तथा यास्क के 'यत्काम ऋषिर् आदि वाक्यों का निष्कर्ष कात्यायन के 'या तेनोच्यते सा देवता' की धारा में प्रस्तुत करते हुए मन्त्रों में प्रतिपादित विषयों को ही मन्त्रोंका देवता माना है। ये विषय अनेकविध हैं और सृष्टि की उत्पत्ति, स्थिति और प्रलय से सम्बन्धित हैं। इन में मानव के जीवन और आदर्शों, समाज और राष्ट्र के निर्माण और रक्षा, तथा अध्यात्म से सम्बन्धित विषयों का समावेश है। इन की प्राप्ति के लिए दयानन्द ने अग्नि, इन्द्र, वरुण आदि देवताओं के यास्कीय निर्वचनों तथा शतपथ आदि ब्राह्मणों के व्याख्यानों और उनके आलोक में प्रस्तुत निर्वचनों तथा उणादि-सूत्रों की व्युत्पत्तियों का आश्रय लिया है। यास्क ने मन्त्रार्थ करते समय इन्द्रादि पदों के केवल निर्वचनों से द्योतित गुणों से युक्त पदार्थों, भावों और स्थितियों आदि की उद्भावनाकर वैदिक देवताओं के मध्यकालीन और आधुनिक परिकल्प से सर्वथा भिन्न धारा अपनाई है। परिणामतः जब मन्त्रों में माता, पिता, आचार्य, राजा और प्रजा आदिका वर्णन हो, तब देवता विग्रहवती या पुरुषाकार है, जब श्रद्धा, मन, ईश्वर आदि विषयों का वर्णन हो, तब वह अविग्रहवती या अपुरुषविध है। दयानन्द की इस दृष्टि के परिणामस्वरूप देवताओं सम्बन्धी आख्यानों का मन्त्रों में अवशेष भी नहीं रहा है।

V-58. छान्दोग्योपनिषद् में मनस् का स्वरूप

मञ्जुलता विश्वकर्मा, इलाहाबाद

छान्दग्योपनिषद् में मनस् अन्तःकरण के रूप में प्रतिपादित हुआ है। इसमें जहाँ कहीं करणों का प्रसङ्ग आया है, अन्तःकरण के रूप में मनस्,

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का ही उल्लेख हुआ है। कहीं भी बुद्धि अथवा चित्त आदि को जीवात्मा के प्रयोजनों को सिद्ध करनेवाला आभ्यन्तर करण नहीं बताया गया। उदाहरणार्थ, "मनोऽस्य दैवं चक्षुः" (छा० उप० ८। १२। ५) वाक्य को लिया जा सकता है। इसमें मनस् की ही गणना की गयी है। ध्यान करना, मनन करना तथा ज्ञान प्राप्त करना इसका लक्षण एवं स्वभाव है। यह स्वरूपतः सूक्ष्म तथा भौतिक होता है। खाये हुए अन्न का जो सूक्ष्मतम अंश होता है, उससे इसका उपचय होता है। अन्न से उपचित होना अथवा अन्नमय होना ही इसको भौतिक सिद्ध करता है।

कहीं-कहीं मनोहर उपाधि से युक्त जीव को मनस् कहा गया है। इसके अतिरिक्त, विविध उपासनाओं के वर्णनक्रम में मनस् अपने धर्म एवं कर्मगत वैशिष्ट्य के कारण उपासना के विविध उपादानों के रूप में भी कल्पित हुआ है। उदाहरणार्थ, अध्यात्म-उद्गीथोपासना के अन्तर्गत इसको 'साम', प्राणविषयक सामोपासना में 'निधन', गायत्रसामोपासना में 'हिंकार' तथा वैश्वानर समस्तोपासना में 'अन्वाहार्यपचन' कहा गया है।

इसका मूलकारण ब्रह्म है; क्योंकि सृष्टि के आरम्भ में एकमात्र अद्वितीय ब्रह्म ही था, "सदेव सोम्येदमग्र आसीदेकमेवाद्वितीयम्" (छा० ६। २। १)। इसका आश्रयस्थान हृदय प्रतीत होता है यह रूपरहित होने के कारण अमूर्त पदार्थ है। जीव आदि के लिये जो 'मनस्' शब्द का प्रयोग किया गया है, वह अपेक्षाकृत है।

V-59. सांनाय्य-हविस् तथा तत्सम्बन्धी प्रायश्चित्त कर्म

डा० (श्रीमती) उर्मिला हस्तगी

अमावास्या की प्रतिपद में किए जाने वाले दर्शयाग में सोमयाजी यजमान इन्द्र देवता के लिए सांनाय्य हविस् अर्पण करता है। सांनाय्य

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हविस् से तात्पय है इन्द्रदेवता, निमित्त यज्ञोय-दिवस की पूर्व संध्या के दूध से जमाया गया दही तथा यज्ञीय दिवस को प्रातः का दूध। ये दोनों पृथक्-रूपेण अर्पण किए जाते हैं अथवा मिश्रित रूपेण? इस प्रश्न के उत्तर में सभवतः पृथकरूपेण अर्पण करने का ही विधान रहा है।

इसका मनोरंजक भाग है इसके प्रायश्चित्त-कर्म। यजमान दोग्धा की अनुपस्थिति में अन्य व्यक्ति से दूध निकलवाता है। यदि वत्स सांयकालीन दोहनकाल में गऊ का स्तनपान कर ले तो यजमना क्या करे? यहां ग्रन्थकारों का मतवैभिन्न है कुछ के अनुसार यवागू को आहुति का विधान जबकि कुछ स्तनपान से पूर्व दोहे गए दूध में पानी मिलाकर अथवा वैसे ही आहुति बनाने का सुझाव देते हैं। यदि सारा ही दूध नष्ट हो जाए तो अग्नि तथा इन्द्र के लिए व्रीहि की हवि देने का विधान उपलब्ध है। अन्यच्च, प्रातःकालीन दूध को दो भागों में विभक्त करके उसे सांयकालीन तथा प्रातःकालीन दूध मानकर उससे आहुति देने का विधान भी प्राप्त है प्रातःकालीन दूध के नष्ट होने पर भी ये ही सब प्रायश्चित्त किए जाते हैं। यहां बौधायन पुरोडाश को दधि के साथ अर्पण करने का विधान भी प्रस्तुत करता है। दूध के उबल जाने पर उसे वल्मीकवपा पर, जल में अथवा गर्म भस्म में फैंकने का तथा स्वयं उपवास करने का नियम भी प्राप्त है। सांनाय्य में यदि कीट आदि गिर जाये तो यजमान उसे परिधियों के मध्य गिरा दे। यदि यजमान के दोनों ही दूध विनष्ट हो जाएं तो यजमान अग्नि तथा इन्द्र के लिए पांच शराव ओदन अर्पण करे। यदि कोई श्वा आदि गार्हपत्य तथा आहवनीय अग्नियों के मध्य से गुजर जाये तो ऐसी स्थिति में भी यजमान के लिए प्रायश्चित्त का विधान किया गया है।

इस प्रकार अनेक सूक्ष्म अनुभवों के परीक्षक-रूप ये प्रायश्चित्त कर्म यज्ञ-कर्ताओं तथा नियम प्रतिपादयिताओं के अनुशासन तथा कर्मनिष्ठत्व के परिचायक हैं। यजमान को पाप की भावना से विमुक्त करके शान्ति देनेवाले ये कर्म उनकी सजगता तथा सचेतता की प्रौढ़ झलक प्रस्तुत करते हैं।

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V-60. ऋग्वेद में तीन मूर्धायें

डा० कृष्णालाल, दिल्ली

ऋग्वेद में तीन मूर्धाओं का उल्लेख केवल दो बार हुआ है—एक बार अग्नि के प्रसंग में (ऋ० १।१४६।१) और एक बार सोम के प्रसंग में (ऋ० ६।७३।१)। दोनों स्थानों पर सायण द्वारा किया गया मूर्धा का भाष्य भ्रामक है और बुद्धिगम्य नहीं है। ग्रिफिथ का अर्थ 'तीन उच्छ्रित ऊंचाइयां' अपेक्षाकृत ठीक है। क्योंकि ऋग्वेद तथा अन्य वेदों में भी अनेक बार तीन दीप्तियुक्त द्युलोकों का उल्लेख हुआ है और द्युलोक को स्पष्टतया मूर्धा भी कहा गया है, अतः ये तीन मूर्धायें दोनों स्थलों पर तीन दीप्तियुक्त द्युलोक होने चाहिये। इस दृष्टि से प्रथम मन्त्र में अग्नि से सूर्य अभिप्रेत प्रतीत होता है और द्वितीय मन्त्र में सोम से पेय नहीं, अपितु कोई ऐसी दिव्य शक्ति अभिप्रेत प्रतीत होती है जो तीनों दीप्तियुक्त द्युलोकों को अपने अधिकार में ग्रहण कर लेती है। आध्यात्मिक दृष्टि से सोम दिव्य आनन्द का प्रतीक माना गया है। तदनुसार तीन मूर्धायें मस्तिष्क के तीन भाग या मस्तिष्क की तीन आवरक झिल्लियां हो सकती है।

V-61. शिक्षा का स्वरुप : यास्क की दृष्टि

डा० आर० के० सराफ, भोपाल

महर्षि यास्क का निरुक्तकार के रुप में वही प्रतिष्ठापूर्ण स्थान है, जो अष्टाध्यायीकार के रुप में महर्षि पाणिनिका रामायण के रचयिता के रुप में महर्षि वाल्मीकि का अथवा महाभारतकार के रुप में महर्षि व्यास का।

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निरुक्त प्रमुख रुप से भाषाशास्त्र का ग्रन्थ है। उसमें निघण्टु में संगृहीत शब्दों के निर्वचनों को प्रस्तुत किया गया है। यास्क ने जिस रुप में शब्दों का व्याख्यान किया है, उससे उनके निर्वचन के क्षेत्र में अत्यन्त मौलिक दृष्टिकोण का स्पष्ट सकेत मिलता हैं। किसी शब्द विशेष के संबंध में चर्चा करते-करते वे अपनी सस्कृति सम्बधी विशिष्ट मान्यताओं का भी संकेत दे देते हैं। यास्क के समय में भारतीय संस्कृति का जो स्वरुप उपलब्ध था, उसके सम्बन्ध में उनकी मान्यताओं के कुछ संकेत हमें निरुक्त में मिलते हैं।

शब्दों के निर्वचन प्रसंग में महर्षि ने धर्म, दर्शन आदि के सम्बन्ध में अपनी मान्यताओं का सकेंत दिया है। प्रस्तुत शोधपत्र में यास्क को शिक्षा विषयक मान्यतायों की चर्चा है शिक्षा को सहो रूप में कार्यान्वित करने में आचार्य के व्यक्तित्व का प्रभुख स्थान होता है। निरुक्त में यास्क ने उसको चर्चा की है। उनकी छात्र के सम्बन्ध में जो कल्पना हैं, ग्रन्थ में उसकी भी उन्होंनें चर्चा की है। विद्या का अधिकारी कौन हैं? ग्रन्थ में इसकी चर्चा हैं। छात्रों के मानसिक स्तर के आधार पर यास्क ने उनके तिन प्रकार मानें हैं। ज्ञान, अज्ञान, एवं अल्पज्ञान के सम्बन्ध में महर्षि यास्क को अपनी स्पष्ट धारणा हैं। विद्वान में उसे मानते हैं जो मनुष्यों को सुख पहुंचवि। ज्ञान का प्रयोजन हो मानव मात्र को सुख पहुंचाना हैं।

यास्क के उक्त मान्यताओं को उनको समकालिक परिस्थितियों के परिप्रेक्ष्य में देखने का लेख में यत्न किया गया है। इस प्रकार यह लेख यास्क के शिक्षा विषयक दृष्टिकोण का अध्ययन करने का एक प्रयास हैं।

V-62. वैदिक समाजवाद

व्यास मित्रीलाल

व्याख्या : समाज की विषमता को समता की स्थिति में रखकर समाज

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के घटकों में संयोग का निर्माण करना जिस से आपसी संघर्ष का अंत हो।

स्थिति : समाज की वर्तमान दशा, विषमता का काहण और असंतोष।

उपाय : भिन्न भिन्न प्रचलित समाजवादों की रुप रेखा। भारतीय समाजवाद जो वर्णाश्रम पद्धति में निहित।

वर्ण : समाज के घटकों को श्रम विभाजन के सिद्धान्त के आधार पर निर्धारित और अपने अपने अधिकारों का सद्रुपयोग करते हुए समाज में संतोष का वातावरण निर्माण करना ही लक्ष्य है।

आश्रम : मानव जीवन में ज्ञान, विज्ञान कार्यक्षमता और बुद्धि के विकास के आधार पर समाज का अंग बने छौर समाज को उन्नत बनावे, समाज में सुख शान्ति का साम्राज्य स्थापित करे। ह्मसाज को आत्म निर्भर करे यही आश्रम व्यवस्था का चरम लक्ष्य है।

परिणाम : ब्रह्मचारी भूलोक का प्राणी है वह केवल ज्ञान प्राप्त करे जिसके भरण पोषण का भार गृहस्थ वहन करे।

गृहस्थ : अपनी योग्यता से धनोपार्जन करके समाज के तीनों आश्रमों का आश्रयदाता होता है। प्रजा उत्पत्ति करके प्रजा को योग्य बनावे। इस तरह वह अन्तरिक्ष का प्राणि होता है।

वनस्थ : अपने पुत्र पुत्री को योग्य बनाकर समाज के उपयोगी अंग के रुप में अपनी धन संपत्ति सोंप कर मनन चिन्तन हेतु वन, उपवन, गिरि कंदरा, नदी के संगम पर एकान्त वास करके समाज में ज्ञान का प्रकाश फैलाता हुआ समाज को सबल बनावें। द्यु लोग का प्राणी होता है।

सन्यस्थ : अपनी वृत्तियों को भस्म कर सांसारिक बन्धनों से मुक्त

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अग्निरूप समाज में उपदेश देता रहे और समाज को सुखी करे वह खलोंक का प्राणी होता है।

परिणाम : इस तरह एक आश्रम दूसरे आश्रम को बाधक न होगा। न पुत्र पिता से ईष्या करेगा और न सास बहू का संघर्ष होगा। एक वर्ण अपनी सीमा में रहकर दूसरे वर्ण पर अतिक्रमण करके बाधक भी न होगा। पर यह सब जन्म से वर्ण न मानकर गुण स्वभाव और कार्यक्षमता के आधार पर होगा।

V-63. तैत्तिरीय ब्राह्मण की निरुक्तियां

कु० मञ्जु सिनहा, लखनऊ

यास्ककृत निरुक्त का मुख्य उद्देश्य ही वैदिक शब्दों का निर्वचन है। यास्क की मान्यता है की सभी शब्द आख्यातज हैं- 'सर्वाणि नामान्याख्यातजानि' और इस सिद्धान्त के प्रतिपादन स्वरूप ही निरुक्त की रचना की गयी है। वैसे निर्वचन की इस परम्परा के बीज ब्राह्मणग्रन्थों में ही उपलब्ध होते हैं। यास्क ने स्थान-स्थान पर अपने द्वारा दिये गये शब्दों के निर्वचन में 'इति ह स्म आह' आदि के द्वारा उन्हें उद्घृत किया है। तैत्तिरीय ब्राह्मण में भी इस प्रकार के अनेक निर्वचन उपलब्ध होते हैं। प्रस्तुत लेख में इन सभो निरूक्तियों का सङ्ग्रह करके उनका अध्ययन प्रस्तुत किया गया है।

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V-64. पार्षदीय 'यम' संज्ञा और उसका स्वरूप

कु० जयश्री रस्तगी, लखनऊ

वैदिक शिक्षा परिषदों मे 'यम' बहुश्रुत और अति महत्व पूर्ण संज्ञा है। ऋक्प्रातिशाख्य, वाजसनेयि प्राति०, तैत्तिरीय प्राति० अनेक प्रसिद्ध शिक्षाग्रंथ तथा वैयाकरण इस पर विचार करते रहे हैं। किन्तु उनके विवेचन और विचारों में एक रूपता नहीं है। कुछ इसे 'आदेश' मानते हैं, सो अन्य 'आगम'। कुछ आचार्य प्रत्यक्षतः 'आदेश' कहकर भी व्यवहारतः 'आगम' स्वीकार कर रहे है। इनकी 'विंशती सख्या' कहते हुए भी 'स्वरूपैश्चत्वार एव' मानरहे हैं। ऐसा क्यों है? इन सभी पक्षोंपर ऐतिहासिक एवं तुलनात्मक दृष्टि से इस लेख में विवेचन किया गया है।

V-65. VEDIC NOTES

DR. NILMADHAV SEN, PUNE

This short paper attempts at etymological/semantic explanations of a few Vedic words like *aṅghṛṇi anahśata, asnuk, bhaṅgyaśravas, ragha, saketa* (all from TĀr), *aturmuhya* (MS), *atṛpta* (Saṁhitā Up Br), etc.

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II IRANIAN SECTION

Ir. 1. SOME SYMBOLIC ASPECTS OF COLLECTING 16 KINDS OF FIRES FOR THE CONSECRATION OF AN *ĀTAŚ BAHRĀM* AND THE BUILDING OF A FIRE ALTAR ACCORDING TO THE *ŚATAPATHA BRĀHMANA*

FARIBOUR NARIMAN

Of the three grades of of the sacred fires of the Zoroastrians, the fire of the first grade-*Ātaś-i Varharan* or *Ātaś.Bahram*, as it is usually called—is consecrated after a very long, elaborate and expensive ceremony which inciudes, among other things, the collection and ritual cleansing of 16 kinds of fires. The eighth *fargard* of the *Vendidad* gives an interesting account of the rewards due hereafter to a man who brings these fires to the *daitya gatu* 'legitimate place'.

In the *Śatapatha Brahmaṇa* IX. 5.1.42, we come across observations on the building of a fire alter and, a little later, about *punaściti* 'second building' (*ibid*, IX. 5.1.58-68). This 'second bullding" (= the superstructure of the alter) is described in detail in ŚB VII. 4.2. ff and in the *Taittirīya Saṃnita* V. 2.8. ff.

Out of the 16 kinds of fires, one is from the house of a Zoroastrian ; in other words, a fire which has been invoked time and again as *atarśp uthra ahurahte mazdā* 'Fire, the son of Ahura Mazda !' In fact, this fire is the *sixteenth* in the list. Similarly, according to the well-known doctrine of the "sixteen parts" the "Self" is the sixteenth part (*Bṛhadāraṇyaka Upaniṣad* I 5.15) "with which you now understand (*anubhavasi*) the Vedas" (*Chandogya Upaniṣad* VI. 7.6). Again, the "fire of lightning" is one of the requisites for the consecration of the *Bahram* Fire, and in CU IV. 13.1, we get 'The Person seen in the Lightning— I am He, I indeed am He."

An attempt is made to underline the symbolism of unifying the fires from the hearths of men belonging to different vocations. The concepts of Ahura Mazdā and Viśvakarmā are discussed to illustrate the relation of man (as artist) with the Divine Artificer.

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Ir. 2. THE RELIGION OF THE ACHAEMENIAN KINGS

DR. MADHUSUDAN MALLIK

The religion of the ancient Achaemenian Kings presents still a great problem to us. It is interesting from many standpoints specially to students of the Bible who find many references to it. A question is asked whether the Achaemenian kings were real Zoroāstrians or how far they differ from Media, Bactria and the rest of Iran in matters religious.

The religion of the Achaemenian kings is to be culled from a variety of sources—Iranian and non-Iranian. These two sources provide contradictory reports. The Iranian source iecludes Old Persian Instriptions of the Achaemenian kings themselves. These inscriptions moreover afford but a partial evidence. The non-Iranian sources are also the commands of these kings couched in Babylonian, Elamite (New Susian), Egyptian and Greek and carved on various monuments. A third source is the writings of the classical authors and are therefore subject to careful scrutiny. The Pahlavi literature and Firdaus is Shāh Nāmāh further refer to certain points. To determine the real religion professed by these kings, a study of these and some other sources require careful study.

Ir. 3. DĀTISTĀN Ī DENĪK-PURSIŚN XXIII AND XXIV A CRITICAL STUDY

M. F. KANGA

I have selected Pursiśn 23 and 24 of the Pahlavi Text Dātistān ī Denīk for the 30th session of the All-India Oriental Conference.

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Iranian Section. I have followed the text edited by Erwad T. D. Anklesaria and have consulted the Ms. DPS (Dastur Darab Peshotan Sanjana) which is in my possession We have inded a facsimile of one Manuscript in Codices Avestici et Pahlavici Bibliathecae Universitates Hafniensis, III 1934. Dr. E. W. West translated the entire text of the Dātistān ī Denīk into English in the Sacred Books of the East, Vol. XVIII, 1882 A. C. Dātistān ī Denīk is is a Pahlavi text containing 92 questions put by Mihr xārśet Ātur Mohān and others to Manuśchr Gośnjamān (or yudān-yimān). Pontiff of the Zoroastrians in Iran about 881 A. C. and their answers. The work may be styled a treatise on various matters pertaining to religion. expounded according to the ideas handed down from 'Dasturs' and 'Poryotheśas'.

Pursiśns 23 and 24 deal with the question viz. 'when he who is the righteous passes away and when he who is the wicked dies where do the souls of the righteous and of the wicked sit three nights after deth and what do they do ?' I have given the transcription, translation and notes on rare and important words occurring in these two chapters for discussion. The words selected by me are as follows :—

1. miśeb=declivity
2. pśkw=cehag from inf cīdan, to mourn, tolament, to grieve, meaning grief.
3. sohist=sensitive, touchy, past part pass used as adj. of the inf. sohistan, to feel, to touch, to suggest.
4. ut cehān=mournful, grievous, lamentable.
5. caśm kās=aware, obvious, public notorious.
5. nikāspet nikāypt=custodian, guardian.
7. freg-prykw-Manichaean Mid Pers pryyg=shoulder.
8. hugriyetār=immensely weeping, excessively crying from the inf. griyistan, griy-ideogram BKYWN-stn. New Persian giristan. Manichehaean Mid Pers. gryy-stn., to weep, to cry. to lament.
9. astvīdātīhā=lit. in the manner of a person who bones are fractured ; hence in a lame manner. 'limpingly'.
10. vīmiśīhā=frightfully, fearfully, painfully.

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III. CLASSICAL SANSKRIT SECTION

1 METRICAL EMINENCE OF VEDĀNTADEŚIKA'S YĀDAVĀBHYUDAYA

DR. S. VENKITASUBRAMRAMONIA IYER, Trivandrum

Vedāntadeśika in his great mahākāvya, the Yādavābhyudya, has closely followed all the prosodical rules and conventions relating to Mahākāvya, particularly the directions given by Kṣemendra in his *Suvṛttatilaka*, regarding the choice of metres to be in keeping with the sentiment to be portrayed and the objects to be described.

Altogether 31 metres are found used, of which all but one are *akṣaravṛttas*, and among the latter, there are three *ardhasamvaṛttas* and no *viṣamavṛtta*. The *Sargavṛtta* are ten, namely, Anuṣṭubh, Upajāti, Drutāvilambita, Puspitāgrā, Mālabhārinī, Rathodhatā, Vaṁśastha, Vasantatilaka, Viyoginī and Svāgatā. Among the *Sargāntavṛttas*, Malini is predominant. Rare metres like Narkuṭa, Pramāṇī, Mattebha, Taralanayanā, Vīdyunmālā, Samānī and Siṁhavikrīḍītā are seen.

The sources of Deśika are *Chandaśśāstra* of Piṅgala, *Chandonuśāsana* of Hemacandra and *Vṛttaratnukara* of Kedārabhaṭṭa. The importance of metrical propriety is covertly referred to in many places in the work and overtly adopted particularly with regard to Anuṣṭubh Vaṁśastha, Rathodahatā, Vasantatilaka, Mālinī, Mandākrāntā and Śārdūlavikrīḍita, Some metres like Praharṣiṇī, Viyoginī and Pṛthvī are used for the depiction of the moods, indicated by their names,

Commendable skill is noticed in adjusting form to theme. Remarkable is the use of all the 16 varieties of Upajāti, particularly Haṃsī in which Upendravajrā and Indravajrā alternate, whence the author may be appropriately called 'Haṁsīdeśika'.

He observes the prescriptions of the renowned prosodists in general, but sometimes deviates respecting tradition and following the great poets on the practical side. Consonance with context, evenness of rhythm, charm of cadence and richness of variety are the factors that have weighed with him in adopting metres.

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CS-2. THE DATE OF HARIBHAṬṬA

MICHAEL HAHN, BONN

The paper attempts to establish an upper limit for the date of the Buddhist poet Haribhaṭṭa, author of a voluminous Jātakamālā consisting of 34 legends and written in the *campū* style (mixture of ornate prose and verses). So far only the 12th century could be given as the upper limit for the composition of this work ; at this time it was translated into Tibetan.

The opening story of Haribhaṭṭa's Jātakamālā deals with the well-known legend of King Prabhāsa and his elephant, which recently was the subject of a paper by Dieter SCHLINGLOFF. Among the parallel versions of the legend listed in his article there is one story belonging to the Chinese collection called *Hsien-yü-ching* "The Sūtra of the Wise Man and the Fool". This version contains a number of characteristic episodes which are available only in Haribhaṭṭa's text and nowhere else. Among them, a series of six stanzas seems to be quoted more or less *verbatim*. Two conclusions are drawn from this correspondence, which cannot be explained by the assumption of a mere coincidence :

a) The two versions depend directly on each other.

b) The compilers of the *Hsien-yü-ching* borrowed from Haribhaṭṭa as their whole work is — according to their own statement — nothing but a compilation whereas originality with regard to style and subject was Haribhaṭṭa's main aim as a writer.

If the two conclusions are correct then the upper limit for Haribhaṭṭa's date is determined by the time of the compilation of *Hsien-yü-ching*. According to the oldest catalogue of the Chinese Tripiṭaka this took place in the year 455 A. D. : thus Haribhaṭṭa's Jātakamālā connot have been composed later than the first decades of the 5th century A. D if one takes into account the time required for the dissemination of the work.

Their is another piece of evidence which corroborates this dating. In the order of works in the Jātaka section of the Tibetan Tanjur, which is meant to be a chronological one, Haribhaṭṭa is placed after Āryaśūra (this is also confirmed by Haribhaṭṭa's own reference to this

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poet) but before the Buddhist poet and grammarian Candragomin According to a previous study of the present writer Candragomin's productive period can be placed between 425 and 475 A. D. This is in harmony with the upper limit for the life-time of Haribhaṭṭa as deduced above.

In an additional paragraph it is shown that Gopadatta — author of a late and rather mediocre Jātakamālā — borrowed literally a large prose passage from Haribhaṭṭa's Prabhāsa story for his own version of the same legend.

CS-3. KĀLIDĀSA IN DENMARK

DR. VED KUMARI GHAI, Jammu

The paper attempts to give an idea of the study of Kālidāsa in Demark and to trace the influence of Kālidāsa's works on Danish writers. Amongst northern countries, Denmark has the largest history of Indological studies, which go back to seventeenth century A. D. As ragards the study of Kāliddāsa's works, immediately after William Jone's English translation of Abhijñāna-Śakuntala had appeared in 1790, a Danish scholar Hans West was attracted towards it and he rendered the English translation into Danish. His exhaustive introduction to the play and his translation made a great impact on Danish minds. It is interesting to find that after some time, an acquaintance with Abhijñāna-Śākuntala was considered necessary for a literary critic in Denmark, if he wanted himself to be rated as a real literary critic and a cultured man. A dialogue between a famous Danish prose-writer M Goldschmidt and a famous Danish literary critic P. L. Møller which is recorded by the former and quoted by Paul Tuxen proves this fact. In 1845 there appeared a very fine Danish translation of Śākuntala from Sanskrit by Martin Hammerich, who was well qualified for undertaking this work. He had studied Sanskrit not only at the University of Copenhagen in Denmark but also at Bonn under the guidance of August Wilhelm von Schlegel and at Oxford under the guidance of Horace Wilson. His translation is regarded a literary masterpiece in Danish and has seen four editions

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during one century. In 1874 there appeared a Danish Translation of Mālavikāgnimitra. It was done by Edward Brandes who was a student of Martin Hammerich and who himself wrote various dramas in Danish. P. Mercussen translated Meghadūta into Danish in 1881, Kālidāsa's works, according to Danish writers deserved an honourable place in world literature. Histories of world literature in Danish one publisned in 1901 and the other published in 1928 mention Kālidāsa and his works. University of Copenhagen in Denmark awarded gold medal on a work on the topic "Characteristics of the Indian drama Śākuntala" to Carl Brospφll who was later known under his pen name Carit Etlar as a famous story-writer. His work on Kālidāsa in Danish has not been published and deserves to be translated and published. Paul Tuxen's scholarly introduction to the 4th edition of Martin Hammerich's translation is noteworthy. It is difficult to agree with him when he says that the wellknown four verses of the 4th Act of Abhijñāna-Śākuntala are regarded highly by Indians not due to their poetic beauty but due to the fact that these contain blessings and words of advice of a Saint. The paper also deals with the influence of Kālidāsa on the Danish poet Holger Drachmann whose poem 'Śākuntala' occupies an important place in his poetry.

CS-4. KUMĀRĪVILASITA OF SUDARŚANA

DR. M. V. NALINI

This paper gives an analysis of the one act play *Kumārīvilasita*, of the *Prekṣaṇaka* type, staged during the festivities in the temple of Goddess Nārāyaṇī in Prapāpuri of Kerala. The study is based on the manuscript of the play available in the Government Oriental Manuscripts Library, Madras.

CS-5. VARIANT READINGS IN THE SIXTH CHAPTER OF NĀṬYAŚĀSTRA

DR. N. V. P. UNITHIRI, Calicut

This is a study of the variant readings in the Sixth Chapter of *Nāṭyaśāstra*, based on a newly discovered manuscipt. For the present study six available editions of the text are made use of. The readings are divided into three groups; I. New and signficant readings,

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II. Readings which are not much important, and III. Interpolations. In the first group a comparative study of 29 variant readings is made. The second group contains the notice of 77 variant readings. In the third group, interpolated portion in connection with Śāntarasa is examined from a critical point of view. The conclusion, arrived at in the paper, is that it is *Abhinavabhāratī* that had influenced many scribes of later periods and modern editors in determining correct readings of *Nāṭyaśāstra* and that at the same time on several occasions that influence had produced not-so-admirable results.

CS-6. IS RAGHUVAṂŚA THE FIRST PRODUCT OF KĀLIDĀSA'S GENIUS?

DR. PRATAP BANDYOPADHYAY, Burdwan

The *Raghuvaṃśa*, *Kumārasambhava*, *Meghadūta* and the three dramas are universally admitted to be the genuine works of Kālidāsa. The authorship of the *Ṛtusaṁhāra* is disputed. Even if Kālidāsa's authorship of this poem be admitted, in all probability it was composed by the poet at an early age. The other works are the products of the poet's mature genius. Of these, the *Raghuvaṁśa* appears to be earlier. It is only here, among the poems, that we find a *maṅgalaśloka*. Notwithstanding that the second and third verses of Canto I should not be taken too literally, the statements do indicate that the poet was not yet very much confident of his creative faculty. The poet's treatment of ideal conjugal love in the *Kumārasambhava* bears close affinity to that in the *Abhijñānaśakuntala*. This was rightly appreciated by another great poet of India - Rabindranath Tagore. The two works seem to point to the same phase of Kālidāsa's literary career. It is hard to ascertain whether Kālidāsa could finish the *Kumārasambhava*. but the *Raghuvaṁśa* can be safely taken as complete in itself. There is no valid ground for supposing, as some have done, that the poet died before completing the poem.

CS-7. INDURĀJA AND PRATĪHĀRENDURĀJA

DR. MUKUNDA MADHAVA SHARMA, Gauhati

Indurāja was one of the teachers of Abhinavagupta, and Pratīhārendurāja was the author of the *Laghuvṛtti* commentary on

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Udbhaṭa's *Kāvyālaṁkārasārasaṁgraha.* According to one opinion Indurāja and Pratīhārendurāja were identical, while there is also a a strong opinion that these two names refer to two different persons This paper aims at examining whether they were identical or different in the light of the following outline ;

(1) References to the modern authorities who recognise identity and the authorities with an opposite opinion, and to the views of the respective schools. (2) Summing up of the references to Indurāja and Pratīharendurāja in different ways in the various traditional works. (3) The reasons for supposing Indurāja and Pratīhārendurāja as different : (a) The poet teacher of Abhinavagupta is nowhere called Pratīhārendurāja, though he is called Bhaṭṭendurāja or simply Indurāja. (b) While Indurāja explained the *Dhvanyāloka* to Abhinavagupta, Pratīhārendurāja adversely criticised the Dhvani theory in the *Laghuvṛtti.* (c) Indurāja was a poet But in the *Laghuvṛtti* not a single own verse is quoted by Pratīhārendurāja. (4) Arguments in favour of taking the two authors as identical (a) Different ways of mentioning Indurāja in the *Abhinavabhāratī* and the *Locana* is significant. (b) Pratīhārendurāja's adverse criticism of the concept of Dhavani and Indurāja's teaching of the *Dhvanyāloka* to Abhinavagupta may be reconciled : Pratīhārendurāja recognised Vyañjanā, and also had an inclination to accept a number of the views of Ānandavardhana. (c) The relationship between Mukula Pratīhārendurāja (Indurāja) and Abhinavagupta is significant. Mukula also recognised a Vyaṅgya variety of meaning. (d) That Pratīhārendurāja is called a Kauṅkana does not stand in his way of being a teacher of Abhinavagupta in Kashmir. (e) The absence of any own verse of Pratīhārendurāja as illustration in the *Laghuvṛtti* cannot parhaps be a decisive argument. (5) Conclusions.

CS 8. COMPARATIVE STUDY OF THREE COMMENTARIES ON *LALITĀSAHASRA*

DR P. G. LALYE, Hyderabab

Lalitāsahasranāma is very popular in the Śākta Parlance. There are many commentaries on that works out of which the commentary *Saubhāgya Bhāskara*" of "*Bhāskararāya*"is very famous In this pape1

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an attempt is made to compare the above commentary, with two little known South Indian commentaries. A few epithets have been taken and the glosses of the three commentators on those words are compared.

It is concluded that the commentary of Bhāskara Raya is more faithful both to the text and to the spirit of *Śaktādvaita* of the original work. The purpose of Kalā-division of the Sahasranāma is also explained on the Tantric and Śākta background,

CS-9. SOME OBSERVATIONS ON THE PRATĀPARUDRĪYA

R. SARAT BABU

The Prataparudrīya, an Alaṅkāra treatise by Vidyānātha can be taken as a Prakaraṇagrantha of Alaṅkāraśāstra. Herein are dealt with all the topics relevant to the field of poetics. Most of the concepts of the text are seen borrowed from the earlier writers like Bhoja. Still a close study of the text reveals that there are certain remarkable deviations that deserve one's full attention. In the present paper five such deviations have been brought to light and discussed. Though they are against the age old conventions of the earlier Ālaṅkārikas, one feels that Vidyānātha has his own justification in presenting them. This aspect of his forms the main subject in the paper.

Where no explanation has been available from the text the writer of the paper defends his conclusions with cogent arguments. For instance, the statements like "Rasasamavāyikāraṇamālambanavibhāvaḥ" which needs explanation are bereft of it. The author tries to substantiate such statements with logical acumen.

CS-10. A NEW MANUSCRIPT OF THE BHĀGAVATA PURĀṆA WITH THE COMMENTARY BHĀVĀRTHA DĪPIKĀ

DR. MANRAJ YADAVA

A manuscript of the *Bhāgavata Purāṇa* with the commentary *Bhāvārtha-Dipikā* of Śiddhaśvāmī has been discovered in Almora. The manuscript is scribed by some Ramapati Tripathi dated in Saka

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1749 (1827-28) for the recitation of some Īśvarī Datta. The relevant colophons of the manuscript read as follows :

Saṃvat 1884 Śake 1749 Sravaṇa śuklāṣhṭamvāṁ Bhauma vāsare likhitamidam Ramapati Tripathinah ... ··· (X skandha)

— — likhitamidam Ramāpati Tripāṭhinā Iśvvarī Dattasyapāṭhārthaṁ śubhaṁ bhūyāt lekhakapāṭṭokayoh (VI skandha).

The manuscript contains all the twelve *skandhas* and their commentaries. Twelve pages of the *Padmāpurāṇa* describing the importance of the Bhāgavata purāṇa's recitation are also contained in the MS.

New valuable materials of the historical importance may be found through a comparative study of the manuscript with other versions of the said *purāṇa* and its commentary, The present manuscript is important in determining the relative choronology of the *Bhāgavata* and the *Padma purāṇas.*

CS-11. BIRTH OF BRAHMĀ ACCORDING TO THE PURĀṆAS

DR. M. I. KHAN, Ghaziabad

Brahmā is the foremost among the Purāṇic triad formed of Brahmā Viṣṇu and Śiva. He is prominantly figured in almost all the Purāṇas but the *Rājasa Puṛāṇas*, namely the *Brahmāṇḍa.* the *Brahmavaivārta*, the *Markaṇḍeya*, the *Bhaviṣya*, the *Vāmaṇa* and the *Brahmā* go together to propound the worship of Brahmā profusely. In these *Purāṇas*, various notions like offspring of Brahmā, images of Brahmā, Vehicles of Brahmā, colour of Brahmā, various objects related to Brahma along with their symbolic meanings, episodes of Brahmā and Saraswatī, temple of Brahmā, spouse of Brahmā, etc. are put forth elaborately. In such renderings, the problems of '*Birth of Brahmā according to the Purāṇas*' is worth investigating. On the basis of investigation in question, we come to the conclusion that like we mortal beings, Brahmā too, has his life and death. His life is measured out in the *Yugas*, which consist of divine years.

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The life-span of Brahmā may be shown in the following tabular form :—

360 days for gods—One Deva Vatsara.
12000 Deva Vatsaras— 1 Caturyuga (36 lakhs years for human beings).

71 Caturyugas—	1 Manvantaram. (One Manu's life span)
14 Manvantaras—	1 Kalpa (one day time for Brahmā)
2 Kalpas—	One day (and night) for Brahmā-Ahorātra
360 days of Brahma—	1 Brahmavarṣa
120 Brahmavarsas—	One Brahmā's life span.

This life span of Brahmā is, therefore, 30 crores 9 lakhs 376 hundreds of years of human beings. Besides numerical account for the birth of Brahmā, he is said to have sprung from Brahma, Viṣṇu and Kṛṣṇa as well. The theory circumambulating the *Puruṣa Pradhāna Hiraṇyagarbha etc.*, is related to some extent to the birth of Brahmā.

In this paper, an humble attempt has been made to delineate the said aspect of the personality of Brahmā, based on the following *Purāṇas* :—

1. The Brahma-Purāṇa.
2. The Brahmavaivarta-Purāṇa.
3. The Mārkaṇḍeya-Purāṇa.
4. Other allusions to the birth of Brahmā.
5. The Brahmāṇḍa-Purāṇa.

CS-12. "KĀŚIRĀJA OF BHĀSA.—AN APPRAISAL"

DR. SUDARSHAN KUMAR SHARMA, Bhatinda.

Bhāsa the illustrious dramatist has referred to the "term" 'Kāśirāja' in two of his plays viz. Pratijñāyaugandharāyaṇa and Avimāraka (Acts II. VI) respectively. In Pratijñāyaugandharāyaṇa he is described in the context of a suitor for the hand of Vāsavadattā daughter of Mahāsena while in Avimāraka he is likewise referred to along with Sahvīrarāja despatching his courier for the sake of his sons' espousal of Kuraṅgī, the daughter of Kuntibhoja of Vairantya. Kāśirāja was the sire of Viṣṇusena (alias Avimāraka) and Jayavarmā, having sudar-

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śanā for his queen. Looking to this point we can easily presume that "Kāśirāja" referred to by Bhāsa in Pratijñāyaugandharāyaṇa might have been the consort of Sudarśanā whom he might have espoused after having lost the hand of Vāsavadattā married to Udayana. Sañjaya is a name referred to by Bhavabhūti in his Mālatīmādhava for whom Mahāsena had promised the hand of Vāsavadattā who eloped with Udayana later on. This obviously implies the point that Sañjaya losing the hand of Vāsavadattā was married to Surśanā and had two sons Viṣṇusena and Jayavarmā who were married to the two daughters of Kuntibhoja. This also makes it evident that chronoligical position of Pratijñāyaugandharāyaṇa and Avimāraka suffered a gap of fifteen or more years for their composition. Avimāraka, therefore, shows a better norm of style and technique.

CS-13. "ĀNANDAVARDHANA, DHANIKA AND KUNTAKA ON ABHIJNĀNAŚĀKUNTALA.

V. M. KULKARNI, Bombay.

A. B. Keith judges Sanskrit literature by Western notions of literature and finds fault even with the greatest Sanskrit dramatist Kālidāsa. Writers on Sanskrit poetics and dramatics rarely judge any literary work as a whole. The present paper surveys the *Dhvanyāloka*, the *Daśarūpāvaloka* and *Vakrokti-jīvita* of Ānandavardhana, Dhanika and Kuntaka respectively for their appreciation of *Abhijñānaśakuntala* and points out that for its comprehensive appreciation one must turn to the masterly commentary of Rāghavabhaṭṭa. It concludes that it is absolutely unfair and unjust to judge a Sanskrit literary work (play/poem) by applying Western or modern standards and that the correct way is to judge it by the principles of *rasa*, dhvani, etc., which are laid down in Sanskrit works on poetics and dramatics and are followed by the Sanskrit poets and playrights.

CS-14. VIŚVAGUṆĀDARŚĀ : ITS PLAN AND PURPOSE

I. SRIKANTA SARMA, Vijayawada

The literary form champū is characterised by a mixture of prose and verse. Bhārata Champū, Bhāgavata Champū and Rāmāyana Champū are the famous works of this category.

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Viśvagunādarśā Champū, composed by a great scholar poet Venkatādhvari also is a remarkable achievement of this category. He harmonises all the distinctive features of Purāṇā. Itihāsā and Kāvyā in his work.

It seems that Venkatādhvari is essentially a sympathetic critic of human follies. However the purpose of his satire is not to degrade but to uplift ; not to hurt but to console.

He introduced two Gandharvās in this Champū among whom Kruśānu questions every aspect of human life and Viśvāvasu tries to answer it. It is through Visvāvasu that Venkatādhvari discovers and reveals virtue as an all pervasive principle of life.

The chief purpose of the work reveals the concern of a Sanskrit poet to analyse the socio-cultural conditions prevalent in society during his times.

Venkatādhvari is an erudite scholar of Nyāya, Vedānta Mīmāṃsā, and Vyākaraṇā. He came of a devout family of the scholar Appayya and was the son of Raghunātha Dikshita Kavi.

Therefore, let us study the poet and his 'Work' against this background of the rich family tradition and his scholarship.

CS-15. ELEGIES IN CLASSICAL SANSKRIT LITERATURE

DR. R. R. AMBARDEKAR

An elegy is composed in an elegiac metre. The elegy has been used to mean a poem or a song in lamentation of death. It is a deliberate attempt at singing the praise of a dead person. It is a separate independent poem. Generally it has a "subjective" element i. e. the poem is rather directly connected with the dead person. It is not always a lamentation over the death of a single individual but sometimes even over a group of individuals. An elegy is equivalent to vilāpa or vilāpikā in Sanskrit.

Viewed in this light, the Gambler's hymn (Re. X. 34) or Funeral hymn (Rg. X-14) or the story connected with Lord Yama and Naciketas from the Kaṭhopaniṣad can hardly be classified under the head elegy because therein none laments over the death of anyone. In fact elegies were in the making in the Vedic period. A formal elegy appears in the Classical period beginning with the Rāmāyaṇa.

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The story connected with the death of a Krauñca pair, the story of Śrāvaṇa and his parents who are pilgirms, the death of Daśaratha, the king Ayodhyā, Tārā's lamentation over the death of Vālin and Mandorarī's lamentation over the death of Rāvaṇa are the formal elegies from the Rāmāyaṇa. Abhimanyu is killed in the Cakravyūha; when Subhadrā cannot control herself, she grieves vehemently. Gāndhārī also grieves the death of Duryodhana. These two are the wellknown vilāpikās in the Mahābhārata.

Kālidāsa composed a couple of vilāpas. The fourth canto of the Kumārasambhava is known as Rativilāpa and the eighth canto of the Raghuvaṃśa is said to be Ajavilāpa. In the first the wife laments over the death of the husband and in the second, the vice versa. Bāṇabhatta describes a vilāpa in the Kādambarī (Para-171) where Mahāśvetā laments over the death of Puṇḍarīkā. Kapiñjala weeps and Mahāsvetā faints. Jagannātha Paṇḍita expresses his personal grief about the death of his wife in Karuṇavilāsa. The poet looks upon sorrow as enjoyable as happiness and hence the title Karuṇavilāsa instead of Karuṇavılāpa.

An elegy as an independent form of literature is not developed in Sanskrit Classical Literature, because poets mainly believed in "Death is not to be described". Elegies however appear as a part of an Epic. They appear as a subject matter of the whole canto. An elegy for the sake of an elegy is not seen in Sanskrit Literature as in English Literature e. g. In memorium by Tennyson, Lycidas by Milton, Elegy composed on the death of Keats by Shelly, are some of the famous formal elegies in English. The second common characteristic of these elegies is that the poets generalise or philosophise the facts. Since the base of this form of literature is philosophical, theorisation or generalisation of facts is understood. Is not the poet a philosopher ?

CS-16. NĀṬAKAPARIBHĀṢĀ OF SIṂHABHŪPĀLA

HARASHAD DHOLAKIA, Indore

Siṃhabhūpāla (later part of 14th Century A. D.) is an important writer on Dramaturgy and his work Rasārṇvasudhākara (RAS) is hailed

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as an excellent treatise on the subject along with the wellknown works of Dhanika-Dhanañjaya, Bhoja and Śāradātanaya. It deals with several topics of Sanskrit dramaturgy in a simple, beautiful and clear language. According to Prof. T. Venkatacharya, several important topics which are not clear in other works, are presented in RAS in a very clear and interesting manner. It is also important for the wealth of information it provides through its references to and illustrations from the dramatic literature of the age.

Along with RAS this writer has several other works to his credit. One of them is said to be Nāṭakaparibhāṣā —a small tract on the three main aspects of drama viz., language, mode of address and nomenclature. P. V. Kane, S. K. Dey, Visheswara and others have mentioned it as a separate work. Later on it was found to be a part of RAS itself.

But Nātakaparibhāṣā, edited by Dr. Kalikumar Datta Shastri, was published by Sanskrit Sahitya Parishat —Calcutta in 1967 with an excellent introduction by the learned Editor. This edition is based on two manuscripts, one in Telugu and the other in Nagari script, preserved in the library of the India Office in London. The date of MSS is not mentioned. The intersting point about this edition is that it includes about 250 Kārikās dealing with itivṛtta, Sandhi, Sandhyantaras, Bhūṣaṇas and types of drama. This text from Kārikā 46 to Kārikā 298 here forms the part of third vilāsa of RAS (TSS). An interesting ommission in NP is of those Kārikās of RAS which discuss the finer points at various levels. The order of Kārikās has also been reversed here. The text comprising Kārikās 1 to 45 of NP is given in RAS after that of Kārikās 46 to 298 of NP, which as mentioned earlier, forms the part of third Vilāsa of RAS. The text in NP does not give illustrations which are quite copious in RAS The comparative study with RAS throws some interesting light on different readings. Dr. K. K. Datta Shastri suggests that this may be a rough draft of RAS meant for beginners. But, then, the first and second Vilāsas too should have had similar drafts. Anyway the fact that the present draft has been preserved as a separate work and mentioned as such by different authors is itself a topic of speculation and investigation. The study of the text yields some interesting information regarding textual readings and certain topics exclusively dealt with by Siṃhabhūpāla.

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CS-17. BHĀṢĀŚLEṢA OR BHĀṢĀSAMA IN RĀVAṆAVADHAM

KASHINATH MUKHOPADHYAY

The Canto XIII of the Rāvaṇavadha presents a type of composition not found earlier. The verses of this Canto can be taken equally as in Sanskrit and Prakrit. Bhaṭṭi thus, not only, gave vent to his pedantry here but also introduced a new form in the realm of classical poetry. According to Jayamaṅgala, the oldest commentator of the Rāvaṇavadha, as Sanskrit and Prakrit never go hand in hand, the poet Bhaṭṭi used here 'Śabdasama-Prākrita', From the point of view of language, Bhāmaha divides Kāvya in thre classes, such as Sanskrit, Prakrit and Apabhramśa, while Daṇḍin goes one step further and divides Kāvya in four classes, viz-Sanskrit, Prakrit, Apabhramśa and Miśraka. It is interesting to note that Jayamaṅgala does not consider Bhāṣāśleṣa as alaṅkāra. Commentator Mallinātha differs from him and is of opinion that Bhāṣāśleṣa is a kind of alaṅkāra It is to be noted that famous rhetoricians like, Bhāmaha, Daṇḍin Udbhaṭa and Vāmana nowhere mention the name of Bhāṣāśleṣa in their list of alaṅkāras. Bhāṣāśleṣa is recognised as an alaṅkāra for the first time by Rudraṭa. What is Bhāṣāśleṣa to Rudraṭa becomes Bhāṣāsama to Viśvanātha in later period. Now a few questions naturally arise :—

(a) Can Bhāṣaśleṣa at all be considered as an alaṅkāra ? If it is considered as such, then what type of alaṅkāra is it ?

(b) What does Rudraṭa mean by the alaṅkāra Bhāṣāśleṣa ?

(c) What is Bhaṭṭi's idea about it ? (d) How far, in operation of Prakrit words Bhaṭṭi followed Vararuci, and (e) Does the uniformity of Prakrit and Sanskrit as is found in Canto XIII of the Rāvaṇavadha enhance the beauty of a Kāvya ? In this paper, an attempt has been made to answer those questions.

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CS-18. THE SYAMANTAKA EPISODE IN THE LIFE OF KṚṢṆA

MRS. S. T. MALEKAR

(1) Story in short :

After wearing the Syamantaka jewel Prasena went to the forest. There he was killed by a lion. The lion was later killed by Jāmbavant. Kṛṣṇa happened to come to the same forest in search of the jewels and to escape from being incriminated for the crime of stealing of Syamantaka. From the narration of the mid-wife of Jāmbavati, Kṛṣṇa learnt the facts. Then ensues a fight between Kṛṣṇa and Jāmbavant. Kṛṣṇa married Satyabhāmā and Jāmbavatī. Śatadhanvā killed Satrājita and took away the jewal. Kṛṣṇa was apprised of this event by Satyabhāmā. Kṛṣṇa came back to Dvārakā. Kṛṣṇa killed Śatadhanvā. Balarāma was very angry with Kṛṣṇa and left Dvārakā. Duryodhana acquired the knowledge of the mace from Balarāma. Kṛṣṇa returned the Syamantaka jewel to Babhrū.

(2) Some important references found in this episode.

(1) Personality of Kṛṣṇa – As a social hero.
(2) Kṛṣṇa – as an ideal husband.
(3) The qualities of Kṛṣṇa :

i. Innocence
ii. Selflessness
iii. Self-Confidence
iv. Bravery.
v. Compassion and tolerance.
vi. Intolerant of injustice.

(4) Kṛṣṇa had a great desire for the welfare of the subjects in Dvārakā.

(5) There was an addition in the wives of Kṛṣṇa.

(6) There is a close relation between the Harivaṃśa and the Mahābhārata. Kṛṣṇa in the Harivaṃśa and Kṛṣṇa in the Mahābhārata are one and the same.

(7) Syamantaka episode is an event in the life of Kṛṣṇa in the proper sequence after the occurrence of his marriage. But

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this event figured in the narration of the geneology of Kṛṣṇa, before the birth of Kṛṣṇa.

(8) The narration of the Syamantaka episode approximates to that of a divine story.

CS-19. SOME DEVOTIONAL LYRICAL DRAMAS BY ORISSAN AUTHORS—A STUDY

RAGHUNATH PANDA, Cuttack

Orissa inherits a rich tradition in different branches of Sanskrit literature. Most of its treasures have not yet received due attention of the learned scholars. In the present paper an attempt has been made to point out the excellences of some of the "Lyrical Dramas" of Orissan authors.

Following the admirable line of devotional lyrical composition, the Gītagovinda, many poets not only in this state but also in the whole country composed such lyrical pieces depicting the famous "Rādhā-Krishna-līlā". Later on many others carrying on the process one step ahead, composed lyrical dramas on the same theme. Some of those works which were written in Orissa have been published and some others are yet to see the light. Many others are found by name only or known by the extracts by some later authors.

A few such lyrical Dramas are discussed here.

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CS-20. LITERARY DUELS IN SANSKRIT

DHIRENDRANATH BANERJEE, Itachuna, W. B.

In the field of literature rivalries for ism and personality have sometimes turned into wordy duels among literateurs and their commentators and critics. Literature expresses not only high ideals and fine ideas, but also the trifles and vagaries of life. Art is great; but the artist may not be such ; a good poet might not be a good man always. Sometimes prolific writers are seen desperately arrogant towards their fellowmen, and critics grudgingly pass disparaging remarks on best authors and best books, still others vehemently attack those whom they do not like. Writers as satirist or cynics are very interesting characters.

Thus we find that the Idealists and Materialist philosophers while establishing their respective views and refuting the views of others, enter into sharp disputations and often express their personal anger, annoyance and impatience against their opponents. The popular maxim of the pedants namely वाटे वाटे जायते तत्त्वबोधः is very famous for its double entents.

As Shakespeare may be criticised by a modern reviewer as 'a damned humbug', so Vālmīki, to an ancient flamboyant, might be a very 'bad poet indulging in nonsense', or Vyāsa 'a damned lier befooling the readers by his vageries' or Bāṇa may be rebuked as 'a debauched fellow'. It is pretty well when critics estimate the values of great works and find out their merits and demerits, but our surprise is almost embarrassing when we find that Kālidāsa's Raghuvaṃsa is branded as a third grade production रघुरपि काव्यं तदपि च पाठ्यम्, or Jagannātha's grammatical treatise against प्रौढ़मनोरमा can be termed as प्रौढ़मनोरमाकुचमर्दिणी. So it is very interesting to collect and review some of these duels as disputed by famous scholars themselves or traditionally built by later critics and readers.

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CS-21. ĀNANDAVARDHANA ON THE MEANING OF THE MAHĀBHĀRATA

Y. S. WALIMBE

The present paper attempts to study the meaning of the Mahābhārata as explained by Ānandavardhana in the fourth Uddyota of the Dhvanyāloka.

The meaning of the Epic is discussed by Ānandavardhana in the context of Rasa and Dhvani, which lend fresh charm to a theme like war, which is supposed to be a conventional and oft-repeated theme. Ānandavardhana undertakes a detailed exposition of the theme of the epic, and shows how mokṣa or salvation has been suggested by it as the highest goal of life (Puruṣārtha), along with Śānta as the main sentiment intended. Thus the epic is at the same time a Śāstra and a Kāvya. Ānandavardhana also replies to the question why these two are not directly mentioned by Vyāsa, by pointing out that precisely because the two ideas of Mokṣa and Śāntarasa are most important, they have not been directly expressed, but are suggested. Suggestion is the best expression of an idea. The whole treatment of the issue by Ānandavardhana highlights three important purposes: (1) determining the real meaning and significance of the Epic, (2) emphasizing the universal significance of literary works, and (3) establishing a communion of the author and the reader, effected by the author's artistic skill coupled with the reader's imaginative response.

CS-22. A NOTE ON THE CONTENTIONS AGAINST DHVANI

B. K. SHIVARAMAIAH, Mysore

It may be observed that, in Alaṅkāraśāstra, contentions are said to have been raised in, or anticipated from different learned quarters against Dhvani meaning whether 'Suggested sense' (Vyaṅgyārtha) or 'Suggestion' (Vyañjanāvyāpāra) as a concept to begin with, and also as a theory at a later stage. These contentions could have mostly arisen as a reaction to the new concept's significant departure from

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the prevalent angles of approach to language and its meaning, and gained strength through the principles, if not exigencies, of grammar and semantics as pursued by the learned quarters, or due to differences among the followers of different schools of Sanskrit Poetics. So much so, for Ālaṅkārikas of the Dhvani school, these contentions turned out to be an opposition to reckon with. They have been mostly in the form of doubting or denying the existence of Dhvani or including it in the Alaṅkāra series itself or in putting forward the possibilities of its inclusion in the already accepted indicated sense.

One can see that it is against the background of such reaction that Ānandavardhana begins his Dhvanyāloka and goes to set forth in the opening verse itself three principal contentions, namely Abhāvavāda (Negation-theory), Bhāktavada (Secondary-sense theory) and Anirvacanīyavāda (Indescribability-theory). While explaining them, he deals with the first principal contention under three sub-contentions, namely (i) Doubt (ko'yaṁ Dhvanirnāmeti), (ii) Denial (nāstyeva Dhvaniḥ) and (iii) Inclusion (ukteṣu cārut-vahetuṣvantarbhāvāt). These five contentions known as the five Vipratipattis possess a strength and value of their own and hence have deserved the unstinted attention of Ānandavardhana. In such enumeration and explanation of the contentions, one finds Dhvani as a concept being opposed, to begin with.

After the formulation of Dhvani into a theory by Ānandavardhana, Ālaṅkārikas like Bhaṭṭanāyaka, Kuntaka and Mahimabhaṭṭa join the fray. It is held that Bhattanayaka wrote his Hṛdayadarpaṇa to demolish the Dhvani theory; his main contention was not against Rasa as the soul of poetry but against Dhvani as a principle of Suggestion. In its place, he proposes a unitary function comprising Abhidhā, Bhāvakatva and Bhojakatva through which one gets delight in poetry. Kuntaka, though not directly opposed to Dhvani theory, develops a system of Vakrokti in some aspects of which he would include all ideas of Dhvani. Mahimabhaṭṭa, of course, as a very staunch opponent of Dhvani theory, endeavours to prove that the principle of Suggestion is only a variety of Inference, and thus forms his opposition in a logical setting worthy of respectful attention.

Mammaṭa sums up the contentions against Dhvani in his work, with particular reference to Vyañjanāvyāpāra vis-a-vis the Semantics of the Mīmāṁsakas, the philosophical implications foisted on

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language by Grammarian-philosophers and the syllogistic reasoning of the Naiyāyikas. All these instances of a disquisition on the contentions against Dhvani do imply the importance. and often, the invincible nature of the former because of their Śāstraic basis and traditional standing.

CS-23. BHĀMAHA'S MIND

TAPASVI NANDI, Ahmedabad

It could be difficult to probe into the mind of a genius, who lived nearly thirteen centuries ago. But the task, I am sure, howsoever. difficult and ambitious it may look, is certainly not impossible, For, Bhāmaha was a genius and the mind of a genius shows certain unmistakable trends, irrespective of place and time. A close and careful study of the *Kāvyālaṃkāra*, his only available written document, helps us in studying the working of his mind and thus trying to get a glimpse of the multi-faced genius and whole personality of a man, who was a rare intellectual, all the time applauded and respected by great names, to mention only a few such as Udbhaṛa, who is known to have written Bhāmaha-vivaraṇa, Śāntarakṣita the Buddhist philosopher who is supposed to have quoted Bhāmaha's views on apoha (Bhāmaha, VI. 17. 19) in his *Tattvasaṃgraha* (vs 912-914), Ānandavardhana the doyen of literary criticism in Sanskrit, and Abhinavagupta, the author of *Locana* and *Abhinavabhāratī* and many other philosophical works.

That he was both a poet and a critic, a philosopher and a grammarian becomes clear from his work. Perhaps he also knew the various arts and disciplines (Kalās and Sāstras) that he prescribes for the making of a poet. And to crown all this, perhaps he had an agnostic bent of mind, always open to newer and newer expressions of truth and beauty and never turning to be dogmatic and orthodox about anything, much less about the fundamentals of aesthetics and literary criticism.

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CS-24. RĀMARĀSA IN THE BHUŚUṆḌĪ-RĀMĀYAṆA

DR. D. G. VEDIA, Modasa, Gujarat

Bhuśuṅḍī-Rāmāyaṇa is, most probably, a work of 14th. century A. D. Dr. V. Raghvan rightly calls it 'Rāma-Bhāgvata' as many episodes of Kṛṣṇa such as slaying of various demons, butter-theft, love with cowherd-maids, Rāsalīlā etc. are connected with Rāma. Here in this paper Rāmarāsa is critically appreciated.

Rāma and his brothers are entrusted to the chief cowherds Sukhita and Māṅgalyā in Vraja on the another bank of the river Sarayū on account of the terror from Rāvaṇa. Rāma's association with the cowherd maids takes place.

In Rāmarāsa Vraja-ladies observe austerities by a mantra given by Durvāsā. Rāma having Ekapatnivrata could not accept them. So he advised them to please Jānakī by Jānakīmantra in order to obtain her grace. Jānakī enters in the hearts of the cowherd maids. Rāma starts Rāsa with Sītā i. e. Sahajānandinī and the Vraja-ladies. Thus in this work we get two Rāsas. Both the Rāsas can easily be separated.

Here we find Venugīta, Vraja-ladies' approach, Rāma's advice to return and to look after their relatives. their firmness, Rāsa, Rama's disappearance, their longing and search for Rāma, Rāma's re-appearance and consolation, and Mahārāsa with the cowherd maids. All these incidents come from Kṛṣṇa-Bhāgavata ; but here they are more elaborated.

In this paper the comparison of the episodes, ideas and imaginations in both the works has been made. Likewise philosophy of the Madhurā-devotion based on the Bhāgavata, the Nāradabhaktisūtra etc. are applied to Rāmarasa and critically appreciated by showing the various stages of development of love-devotion.

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CS-25. THF NEMIDŪTAM— A CRITICAL STUDY

PROF. J. C. DESAI, Modasa, Gujrat

Nemidūtam is a poem of experimental style (समस्यापूरण शैली) in which the poet borrows the key line from the Meghadūtam of Kālidāsa, while the earlier three lines of stanza are his own

At the first look and from, the title this poem appears to be Dūtakāvyam, but the close study of poem shows that it is not a Dūtakāvyam like Meghadūtam. In the verse (vide 5) of Nemidūtam, Rajimati, beloved of Nemi, the Sannyāsin, simply appears to have imagined the mountain as the messenger, but in fact she addresses Neminatha who sits in deep meditation on the peak of mountain Ramgiri. She beseeches her husband to renounce Sannyāsa and return to the world to enjoy the pleasures of life. This poem is described as Nemicharitam also, but in fact the poem is almost silent about the life of Neminātha.

Rajimati describes the way through which Nemi would be returning to Dwarika. Vikram has given the topography of the route, however, it is not like Kalidasa's clear cut description of the way of the Megha's travel in Meghadūtam.

The general appreciation of the poem and the form of Nemidūtam are discussed in this paper. Different readings in the Dhruva Pada with Meghadūtam are also given in this paper.

CS-26. NO MUSICAL MELODIES ARE HEARD IN SANSKRIT POETRY

O. PARIKSHIT SARMA, Pune

In our Sanskrit treatises, Bhringi, Natesa, Samee, Rasa Matanga, Narada, etc., were mentioned as musical experts and exponents, by our ancient writers. But ever since poetic form has been created, there is no much description and suggestion about musical melodies in Sanskrit poetry. I am not wrong if I say that

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Sanskrit poets have neglected the insertion of musical melodies in poetry. Always music and literature are hand in hand.

संगीतमपिसाहित्यं सरस्वत्याः कुचद्वयं

एकमापातमधुरं अन्यदालोचनामृतम्

Our ancient poetry did not mention the names of the rāgas even according to the context and also in sentimental sequences. All these rāgas have got very suggestive name and titles.

At the time of the composition of poetry it is questianable whether the scientific and classical music was not in existence in the society then? If it was existing, why they have not been inserted in kāvyas?

Sanskrit poetry is lacking a kind of vitamin M (Music). Modern poets should inject the vitamin M (Music) in the kāvyas through modern out-look and classical means. Then poetry will become wholesome.

CS-27. THE MAGICO-RELIGIOUS POWERS OF KING
(with special reference to the Panchamahakavyas)

MRS. M. H. MIRASDAR

In ancient India, monarchy was the most common form of government, if not universal. So the centre of the power was the king. The power, by which the king rules over the subjects, has many aspects. Among these, some aspects are noted here.

The prominent power, through which the ruler controls the kingdom, is the power of Daṇda. He is supposed to check his subjects and even the activities of the divine beings incidently.

Secondly, the king is created from the eternal and essential particles of the gods and due to his divine origin he obtains the supernatural power from the gods. Many references about the divine origin and supernatural power are found in the Pāñcamahākāvyas.

Thirdly, we note a pleasing co-operation between the two classes of society viz. Brahmin and Kṣatriya. By the mantra-power of purohita, the calamities are driven away and the prosperity for

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the subjects is brought. It can be said that the true basis of kingly power is the priest's power. The mantra-power of the brahmin is like a shield before the king. This is the religious power of the king.

We are struck by the remarkable power of the king, which can be noted as the supernatural or the magical power of the king. The notable aspect of the king is his role as a mediator between nature and man. The invisible powers of nature are very helpful for the king. It is also remarkable that by the invisible power of the virtuous king, many prosperous events happen automatically or without any seen effort ; on the contrary by his sins, the unfortunate events take place. The king is responsible for all sinful as well as prosperous acts in the society and nature also.

Thus obtaining the divine, magical, religious powers, the king seems to be on the high level ; and he sets in motion the productiveness of the earth, life and fruitfulness of all classes of beings and objects.

CS-28. INCARNATION OF KṚṢṆA

CHEBROLU BASAVAIAH, Nagarjunanagar, A. P.

1. What were the reasons for the incarnation of Kṛṣṇa ? If any what were those ?
2. The Bhagavadgīta says that God used to take birth age after age when dharma was disturbed.
3. Whether Kṛṣṇa did pickup any disturbed dharma and re-establish ?
4. Is Kṛṣṇa responsible for fall of any dharma in the Mahābhārata ?
5. Where the saying of Gītā does not find proof in the Mahābhārata then there is no place to beleive that the sacred Gīta is told by Kṛṣṇa.
6. Did Kṛṣṇa propose any new dharma in the Mahābhārata ?

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CS-29. URUBHAṄGA

DR. S. GANGAPPA, Nagarjunanagar, A. P.

1. Importance of 'Urubhaṅga' among the plays of Bhāsa, a celebrated Sanskrit Dramatist.
2. Characteristics of Tragedy — Greek tragedy — Shakesperean tragedy.
3. The reasons for non-existence of tragedies in Sanskrit.
4. A brief account of 'Urubhaṅga' — Its importance in Mahābhārata.
5. Application of the characteristics of a tragedy to 'Urubhaṅga — Opinions of different critics, both Western and Eastern, for and against.
6. 'Urubhaṅga' is a fine piece of tragedy in Sanskrit even though Bhāsa did not have this concept — The reasons.
7. Conclusion.

CS-30. KAṆIKA NĪTI

(A study of a folklore motif in the Mahābhārata)

DR. N. B. PATIL

The motif of speaking beasts is often found in folk tales all over the world, The tales in Hitopadeśa and Pañchatantra are worth noting in this regard. Some such tales are observed in the Mahābhārata also. The tales are used there to emphasize some characteristic aspects of human life.

The tale narrated by Kaṇika deals with a subtle didactic note and is a guide line for achieving political acumen.

The chapter on Kaṇika Nīti, appears as a later addition to the text of Mahābhārata, possibly after Cāṇakya. i. e. after circa 300 B. C. The motif in the tale told by Kaṇika and in other such tales appearing in the Śanti Parvan is that of the animals speaking in human tongue. This motif is traceable in the folk-lore to a very early time.

Variants of the story are traceable in Buddistic literature also.

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The belief at the back of such tales may be that of transmigration. The motif of speaking beasts can also be traced to a point which may be the origin of totemism.

Further research in this direction may prove fruitful.

CS-31. SIMILES IN BHĀRAVI

SMT. KANAKLATA DEVI, Bolangir, Orissa

Bhāravi, the author of the *Kirātārjunīyam*, needs no introduction to the students of Sanskrit Kāvya literature. He is undoubtedly one of the greatest poets in the post-Kālidās period, and his work the *Kirātārjunīyam* — the only one available so far — is a master-piece. He is quite famous for his *arthagaurava* (profundity of sense). But his similes which have received little attention so far from the scholars are no less attractive. Though he cannot vie with Kālidāsa, the king of the poets, for superiority in this respect, still he does not come far behind his illustrious predecessors. The present paper tries to evaluate the similes in the *Kirātārjunīyam* in a critical manner. Whenever possible, his similes have been compared to those of Kālidāsa, the predecessor. and Māgha, the successor, to focus the merits and deficiencies of Bhāravian similes in strong colours.

CS-32. ON THE CLASSIFICATION OF POETRY

R. S. SHIVAGANESHAMURTHI, Mysore

Definition and classification of Kāvya are topics dealt with by almost every Ālaṅkārika. Kāvya is elassified from various points of view. It may be form, content, style, medium, mode of reaching the sahṛdaya or the degree of suggestion involved. While all these modes except the last are recognised right from Bhāmaha, the last one was possible only on the discovery of suggestion by Dhvanyāloka. The paper reviews the modes of classification, put forward by the early Ālaṅkārikas and those of Dhvani school like Kāvyaprakāśa.

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The basis for the forms of Literature discussed by Śṛṅgāraprākāśa Alaṅkārasārasaṁgraha are also examined. Bhoja puts works like Pañcatantra also along with Kāvya. While Amṛtānanda Yogin recognises the numerous patterns of eulogy of patrons as a form of Kāvya-Upacampū.

CS-33. VEMABHŪPĀLACARITRA—AN AKHYĀYIKĀ

C. V. S. L. SASTRY, Warangal (A. P.)

Genarally it is held that the '*Vemabhūpāla-Charitra*' of *Vāmana Bhaṭṭa Bāna* is an Akhyāyikā type of prose work in Sanskrit litarature. It is almost commonly agreed by all the Sanskrit rhetoricians that an Ākyāyikā comprises a true story, classified into Uchhvāsas and duly embellished here and there by verses of Āryā metre or Vaktra or Apavaktra metres, with an indication of the future events at the commencement of the work.

This paper intends to examine whether or not the prose work '*Vemabhūpāla Charitra*' of Vāmanabhaṭṭa Bāṇa satisfies all these conditions and finally establishes that it fulfils all the conditions

CS-34 KĀLIDASA—A BEACON-LIGHT TO MODERN CIVILIZATION

A. P, DWIVEDI, Jhansi (U. P.)

The scenario of moedern civilization, which is predominantly the civilization of the west, speedily infiltrating the oriental regions of the globe, is fast unfolding itself as a nightmare rather than an institution of beauty. Its philosophy is debased and drying itself in the desert sands of gross materialism, and its religions are taking flood-baths. Fanaticism has become the guiding star of their journey. Morality has become the worst casualty. Demagogy and personal wish-fulfilling have replaced the genuiue political endeavour to achieve the highest welfare of the peoples. Economics have been converted into the mechanisms and modalities of proliferation of the

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states' power. The invigorating institution of family is fast disintegrating, Marriages are now hobbies to be adopted and given up at will frequently, with the children their byproducts negotiable at the throw-away prices. Sex morality and mutual conjugal loyalty are on the flight. The modern civilization is thus ailing.

But there is no occasion to despair. The malaise is still not irremediable. There is an illustrious unfailing physician and there is a sanatorium of enchanting landscape. The physician is the poet Kālidāsa himself and his works are the sanatoria. The modern civilization can get herself cured of all its maladies only at bidding and only if she develops the will to approach the great 'Kavīśvara'.

CS-35. AESTHETIC EXPERIENCE OF VIŚVANĀTHA

KANHEI CHARAN SWAIN, Balasore

The orthodox autbors of Poetics were attaching special significance to the body of poetry in their treatment of various aspects of poetics. But a few amongst them may be considered as exceptions, who have discussed about the soul of poetry. The Orissan rhecorician, Visvanatha, the author of the Sāhitya-darpaṇa, as well as the famous commentator, on Kāvyaprakāśa which is known as Kāvyaprakāśa-darpaṇa. of the fourteenth century A. D. has declared unhesitatingly that the Rasa alone is the essence of poetry. All the theoretical aspects of this aesthetic experience are given in detail in a simple and lucid style in the third chapter of the Sāhitya-darpaṇa. A close observation to this work reveals that from the beginning till the end Viśvanātha displays his aim of writing the work as if to establish the importance of Rasa amongst all the aspects of poetry and drama. A small study is attempted here in this small paper.

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CS-36. PAṆḌITARĀJA JAGANNATHA'S CONCEPT OF ALAṄKĀRA

K. V. RAGHAVACHARYA, Tirupati

Rasagaṅgādhara is a classic in Sanskrit Poetics by virtue of its originality and insight. Jagannātha assigned proper status to alaṅkāra in a kāvya, which was dislodged from its place as a sequel to the emergence of the Dhvani-cum-Rasa-theory.

The concept of Alaṅkāra and its status in poetry has undergone considerable change in the hands of Jagannātha. He defines alaṅkāra as the source of 'ramaṇīyatā' belongs to poetic soul i. e. Vyaṅga. He defines poetry as a linguistic expression, which conveys a raṃanīyārtha. Thus Jagannātha harmonises the concept of alaṁkāra with his own concept of Poetry.

Jagannātha asserts that Pratibhā alone is the source of poetry and as such, it fixed the nature of alaṅkāra. According to Jagannātha the alaṁkāra, not only beautifies the body of Poetry, but directly contributes to aesthetic pleasure.

Jagannātha accepts any ramaṇīyārtha, whether it is Rasa or Alaṅkāra or Vastu as the alaṅkārya of alaṅkāra. According to Jagannātha the alaṅkāra can have its existence even though it does not actually establish anything. But its alaṅkāratva is only 'Aupacārika'. He cites a beautiful example. An earring displayed in the jeweller's show case, which was never used as alaṁkāra and still called as one. Jagannātha's sense of discrimination lies in selecting the analogy of "Manjuṣādigato'laṁkara" in preferençe to common "Brahmaṇa-Śramaṇa-Nyāya,"

Thus the role of the alaṅkāra as coexisting (Samānādhikaraṇa) with it is envisaged by Jagannātha. In Rasagaṅgādhara he uplifts the rank of Guṇībhūta-vyaṅgya from madhyama Kāvya to Uttama Kāvya, which imported the right place to alaṁkara. Finally, Jagannātha declares that the Alaṅkāra is the 'Alter ego' of Rasadhvani.

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CS-37. TREATMENT OF DOṢAS IN CHAMATKĀRA-CRANDRIKĀ AND SRIṄGARAPRAKĀŚA

DR. M. GOPAL REDDY

Prior to Vāmana no specific analysis of doṣas into those of Śabda or Artha was made. Bharata, Bhāmaha and Daṇḍin speak of the Doṣas without any such classification. It was Vāmana, who first classified Doṣa's under four catagories viz. Doṣas of Pada, Padārtha, Vākya and Vākyārtha, Ruḍaṭa, after Vāmana made a clear distinction of Śabdadoṣās and Arthadoṣās. Bhoja is the one, who has classified Doṣas into many more categories. The main categories bieng Pada, Vākya and Vākyartha.

According to Vishweshwara, the prime requisite of a sukāvya is the absense of Doṣas. Even a single Doṣa undoes the merits of a Kāvya. He has followed, in the matter of Doṣas, the guidelines of Bharata, Bhāmaha, Daṇḍin and Vāmana. But Bhoja's Śṛṅgāraprakāśa seems to have been his ideal. He has followed Bhoja in many respects. In the matter of examples to Doṣas, he has very often quoted the same verses as Bhoja.

Vishweshwara, however, adds another kind of Doṣa to the category of Doṣās dealt with by Bhoja and that is Varṇadoṣa. In the Varṇaviveka section of his book, he gives a detailed treatment of the mystic significance of the letters and their groups called gaṇas. Here he points out the good and evil effects of each and every letter. In this connection Vishweshwara sheds some light on the tradition of using only auspicious letters at the beginning of a poetic composition, lest it bring disaster to the author, reader and the patron.

Although Vishweshwara makes use of all the earlier authors, one can clearly see that it is through Bhoja that he approaches them with the result that the treatment of Doṣas leans heavily on Bhojas Saraswatikaṇṭhābharaṇa.

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CS-38. CONCEPT OF DĪPA IN SANSKRIT LITERATURE

PRATIBHA GOKHALE, Pune

It is said that *nirańkuśāḥ kavayaḥ* 'poets are free from fetters'. The span of their imagination knows no limitations. It can traverse in any direction and penetrate any dimension and will present to us the gems of literary beauty in highly crystalline forms. To some extent it is true. Granted that with their divine faculty of imagination the poets delineate new horizon of things unseen and melodies unheard ; still there are certain factors, say sociological, cultural, which either directly or indirectly mould the imagination of a poet. Hence it is possible that a literary reference coming from the pen of a poet may many a time reflect such things. A certain simile or a metaphor, in addition to being that particular figure of speech can also reveal the heritage of the poet, the peculiar customs of the time or the philosophy of the country. In the light of this the present paper discusses the various references to Dīpa in Sanskrit literature and tries to bring out the literary as well as non-literary aspects of the concept of Dīpa depicted in Sanskrit Literature,

CS-39. THE INFLUENCE OF ŚUKANAŚOP ADESA ON THE SOCIAL AND POLITICAL LIFE.

SRI SHYAMA CHARAN, Cuttack.

'Śukanāsopadeśa' or Admonition of Śukanāsa is an extract from the romance *Kādambarī* composed by the Great Poet Bāṇabhaṭṭa. In this didactic tale Śukanāsa, the Chief Minister of the King Tārāpīḍa advises Chandrāpīḍa, the son of Tārāpīḍa, when he approaches Śukanāsa before the momentous occasion of his installation as Yuvarāja,

The present work aims at a critical study of Śukanāsopadeśa and projects on the influence or importance of Śukanāsopadeśa in the social and political life of the people in all ages. Such an amoni-

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tion has got a very significant role for building up the carreer of all classes of people. The work will throw a light on the style of Śukanāsopadeśa with its permanent value.

CS-40. KṚṢṆACARITAM AS DEPICTED IN THE PADMAPURĀṆA

DR. SURESH KUMAR DAS, Dwarka

The Purāṇas are the sources of the earliest history of our country. They afford us far greater insight into all aspects and phases of Hinduism. its mythology, it lore of God, its philosophy, festivals and ceremonies, than any other work. They mainly contribute to the evolution of the main religious sects viz Vaishnavism, Śaivisn Śaktism etc.

The Bhāgavata has repeatedly and pointedly stressed the Brāhmanahood of Shri Krishna and his deeds are glorified. The Padma following the Bhāgavata describes Krishncharita on its lines, but it is more impressed by the Brahmavaivarta Purāṇa where the cult of Rādhā-Krishna worship is highly praised than other Purāṇas glorifying Śaktism.

It stresses the fact, no doubt, that the Lord Krishna is Bhagavān Himself and Paramapurusha or Supreme being, He is the Supreme Being concelead in the human form, can easily be acquired by the help of His Śakti-viz Rādhā as propounded indirectly in the Brahma-vaivarta. The means and ways for it are described in its own way and the Padma has put forward a new way to be one with Him. He, Supreme being, seeks to incline to Himself such persons as are attracted by sensual love and greately devoted to external things. Gopīs as well as Rādhā, the beloved Gopī, are the teachers in true sense to teach us the way to be one with supreme being. The Padma has described Krishnacharita, keeping this in view and therefore even though it has borrowed much from the Bhāgavata, the Brahma-vaivarta and other Purāṇa of the Śakti-cult, but its contribution in describing Krishnacharita is a unique one.

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CS-41. WHY TWO FRIENDS ?

DR KRISHNA DAS, Bokaro Steel City

Kālidasa is discussed by numerous aspects by various authors through hundreds of years. There is hardly a scope remained to be discussed. Suddenly our attraction was drawn towards the point "WHY THERE ARE TWO FRIENDS OF SAKUNTALA ? WHY NOT ONE ?

Śakuntalā was not a queen. Only one friend was enough for आश्रमवासिनी Śakuntalā. Then what was the necessity of creating two characters ? Anasūyā and Priyaṃvadā ? We have revealed the motif of Kalidas behind it. Actually the two characters are symbolic. प्रियंवदा the ललितसखी represents the amorous side of human life and अनसूया is the प्रतिमूर्त्ति of graveside i. e. गभीरपक्ष ।

We have shown in our small paper that every human being has two sides of his life i. e. ललितपक्ष and गभीरपक्ष । Both the sides are complementary, to each other. Otherwise the life will be dull in the absense of one.

ABHIJNANASAKUNTALAM is honoured to be a self-sufficient and successful drama in the world-literature, only because it has tackled both the aspects of life. Only one man Goethe is enough to praise its self-sufficiency, realising, its grave and amorous sides.

In case you desire to rejoice in the blooms of early years and
in the fruits of age advanced,
I name the ! O. SHAKUNTALA and all at once is said.

CS-42. AUCHITYĀLAṄKĀRODDHĀRA OF KṢEMENDRA

DR. U. A. NARASIMHAMURTY

Kṣemendra, the well known Kashmirian Ālaṅkarika of 11th century, propounded his theory of Auchitya in his work named Auchitya-vichara-charcha. It can be observed that this work has been called by some other names like (i) Auchityalankara

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(ii) Auchityalankaroddhāra (iii) Kavyauchitya-vicāra and (iv) Navauchityavichara-charcha. No doubt these are all one and the same. But we can find some remarkable differences in Auchityalankaroddhāra and Auchitya-vichāra-charchā.

Neither Buhler nor Peterson did mention the name, Auchityalankaroddhāra. The historians of Sanskrit Literature like P. V. Kane, Dr. S. K. De, Dr. V. Raghavan did not mention this name Dr. V. P. Mahajan mentioned the name in his thesis, 'Kṣemendra—An Author Study' and in his introduction to 'Nitikalpataru' of Kṣemendra. He treated Auchityalankarodhara and Auchitya-vichara-charcha as one and the same.

I think that Kshemendra prepared the ground work for the exposition of his great theory of Auchitya in Auchityalankaroddhāra and it was refined and established in his Auchityavichāra-charchā. There is an evolution in the names of Auchityālaṅkāra, Auchityalankaroddhara and Auchitya-vichara-charcha. It can also be observed that the manuscripts of Auchityalankara and Auchityalankaroddhara were collected from the Jains and the important Mula slokas of Auchitya-vichara-charcha are not found there. The theory of Kshemendra, a favourite of Buddhism, did not flourish for the time after him due to lack of propagators. It is not unwise on our part to expect a link between these two facts. I wish that my doubt may be cleared in future research.

CS-43. ON THE INTERPRETATION OF TWO VERSES OF KĀLIDĀSA

APARNA CHAKRABORTY, Burdwan University

In this paper two well-known verses of Abijñāna-Śakuntalam of Kālidāsa have been interpreted in a new way, with an eye to their context and dramatic significance.

The first verse considered here occurs in the sixth act of the drama (Svapno nu māyā nu etc. Śl. 10)

The essence of the *śloka* hinges upon the meaning of the particle *nu*. The conventionally accepted sense of *nu* as *Vitarka* or doubt

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does not lead to an interpretation of the verse consistent with the context. The Vedic meaning of the particle *nu* as *iva* which indicates similarity (Yāska's Nirukta and Ṛgveda 6/24/3) appears to be better suited to the context and reveals the despair in Duṣyanta's mind. The pleasure of Śakuntalā's company once enjoyed by the king has passed never to return like a sweet dream, an illusion, a delusion of mind or like the enjoyment of the fruits of meritorious deeds performed in former births.

The verse 'tvam arhatām prāgrasaraḥ smṛtosi naḥ' etc. (verse 15, act V) also admits of a new interpretation. The usual interpretation of the word *satkriyā* as *saṭī kṛtyā* (Rāghavabhatta) i. e. pious deed does not seem to be a happy one because the relation between the worthy and good action incarnate is not clear and it does not also bring out the equality of merits between the bride and the bridegroom.

The real purport of the verse will come out if the word '*Satkriyā*' is taken in the sense of '*Satkāra*' or hospitality. As the king is known as the best and foremost of all respectable guests, he has been worshipped with the best offering i. e. Śakuntalā herself. The poet has put forth a similar idea in the first act in the conversation of Śakuntalā and her two friends, Anasūyā and Priyaṃvadā.

CS-44. THE MAHĀKĀVYA AS ENVISAGED BY BHĀMAHA AND DAṆḌIN

SHUKLA GUHA, Burdwan University

The concept of *mahākāvya* has been discussed by rhetoricians like Bhāmaha and Daṇḍin. Bhāmaha's description of *mahākāvya* is closer to the *Rāmāyaṇa* than to later court epics. It appears that though Bhāmaha aimed at prescribing the court epic like other rhetoricians who wrote on the same subject, he had in his mind the *Rāmāyaṇa* of Vālmīki as the standard *mahākāvya*.

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CS-45. A PEEP INTO THE INSCRIPTION OF VATSABHAṬṬI.

PRANAB KUMAR DATTA, Arambag

Vatsabhaṭṭi, the author of Māndāsor inscription, written during the reign of Kumāragupta has been disregarded by many eminent scholars as only a versifier. This is a sheer injustice to a poetic talent. In our estimate he was able to turn the language of every day life into the language of poetry and could take into account the social truth as purpose. Finally Vatsabhaṭṭi knew how to handle the realism around him with great sympathy and to colour it with romantic flavour. After all, Vatsabhaṭṭi had in his mind a philosophical but poetic truth ; namely, eternal happiness lies in complete renunciation and not in excessive enjoyment. It is unjust or even unwise to call him a copier or an imitator of Kālidāsa. For something very particular and charming at the same time, emerge through his poem, which is his own. Here is an attempt to estimate the real position of Vatsabhaṭṭi as a poet, Not only the pleasing sounds, varied metres and rhetories, but also the central idea of the inscription will undoubtedly pronounce its not being a factual narration of the erection only of a temple dedicated to the Sun by the guild of silk-weavers, but rather something more which none but a poet can reveal.

CS-46. AVASTHĀŚLEṢA IN LITERATURE

GURUPADA K. HEGDE, SAGAR, Karnataka.

AVASTHĀŚLEṢA or situational pun is a new term to Sanskrit poetics. Hitherto ŚLEṢA was taken to mean only an Alaṁkāra and a poetic excellence. But, now, it has been attempted sincerly to prove ŚLEṢA as the hold-all theory of all the established ideas of literary criticism in Sanskrit, In the course of propounding the ŚLEṢA theory the concept of Avasthāśleṣa is introduced here.

Situational pun is exclusively based on psychological phenomena. It functions as a key to the whole plot further developed. For example, Sītā misconceives Lakṣmaṇa's stand at the fraudulent words of

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Mārīca. This situation by virtue of its double meaning enables Rāvaṇa to carry away Sītā by force.

There are several occasions of Avasthāśleṣa in the Purāṇas as seen in the episodes belonging to Jaya-Vijaya and Gaṇapati etc. Poets have employed situational pun effectively as found in the curses of Durvāsas, Kāmadhenu, Bbaratamuni etc., orderly in Kālidāsa's Śākuntalā, Raghuvaṁśa, Vikramorvaśa, Vikramorvaśīya etc.

CS-47. VALMĪKI'S INFLUNCE ON KĀLIDĀSA

Dr. V. ANASUYA DEVI

Mallinātha is the acclaimed and authentic commentator on the works of Kālidasā.

In his commentary on the two works, Raghuvaṃśa and Meghadūtam, the commentator Mallinātha, has clearly expressed his view that Kālidāsa is influenced by Vālmīki.

The subsequent critics who evaluated Kālidāsa's poetry have also affirmed this view of Mallinātha. The few critics that have disagreed however, did not do so fully or convincingly.

While it may be that the mere occurrence of some common place similarities in the works of both the poets, is not by itself conclusive, the use, however, of similar comparison in different contents, identical poetical expression and usage of language and the common style, in both the works cannot but support the view of existence of the influence of the one over the works of the other.

My article is an endeavour in the comparative study of the language, style and poetic expressions of the two poets. Vālmīki and Kālidāsa, substantiating the views of Mallinātha as to the existence of the influence of Vālmīki on the other poet, Kālidāsa.

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CS-48. THE GENESIS AND PRACTICE OF ALAṄKĀRA

S. K. BHADURI

1. Introduction—True import of an अलंकार in Sanskrit parlance—Limitation of the Conscious Self in transmuting its realisations to its material counterpart called sound—Inputs of resources and austerities provide upward movement to their ever-receding ultimate heavenly goal—The twofold function of the Seer द्रष्टा and the Listener श्रोता namely दर्शन and वर्णन of the former and श्रवण and वदन of the latter—the success of a person as a द्रष्टा and/or as a श्रोता is attuned with his performance of a वर्णयिता and/or of a वेदता—A poet and his listener are relentless in their endeavour for the achievement of maximum qualitative output of human speech—They constitute a couple of forces, the same that the word शक्ु and its meaning (अर्थ) does to bring forth a काव्यं कल्पानरस्थायि—A peep into the शब्दार्थतत्त्व or the Mystery of the Logos on the evidence of Kālidasā and Bhavabhūti—Investigations in what relations does an अलंकार stand to such an act of a poet.

2. How the word अलकंार came to occur in the vocabulary—Evidence of Pāṇini, Kātyāyana, the Puruṣa Sūkta, the Nighaṇṭu and the Nirukta—Existence of अलकंारs nonetheless in the Ṛgvedic texts—A Paradox—The key to the paradox is in the history of the evolution of the meaning of the term अलकंार—The contribution of ingenuity of the Rhetoricians—The dogged disciplinization of the ways and means of making 'successful' poets (कविशिक्षा)—The ingenious genius of analysing the art and form of poetry—The preference of floriform things to flowers—'Elaboration of more or less set mechanical formulae' the main theme of a rhetorician.

3. Adherence to the formalities of pedantry and the popularity of the handbooks on rhetoric saw the decline of true poetry—The nemesis now started—Evidence of discreet poeticians started cracking down on the Alankara Schools—Ānanda Vardhana, Mammaṭa Bharṭa, Bhojadeva—The cross division of अलकंार's by Vidyānātha on the basis of (a) background and (b) intention behind the use of अलकंार's is revealing for the fair-play of creative imagination and productivity.

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CS-49. PROBABLE SPURIOUS PORTION OF APPAYA DĪKSITA'S CITRAMĪĀMSĀ

SATYANARAYAN CHAKRABORTY, Calcutta.

The Citramīmāṃsā of Appaya Dīkṣita is an incomplete treatise on the figu es of speech. Almost all the printed editions and also some manuscripts end in the middle of Atiśayokti and after that a verse is added, which runs thus :—

"apyardhacitramīmāṃsā na mude kasya māṃsalā
anūru iva gharmāṃśor ardhendu iva dhūrjaṭeḥ"

And this verse, if authentic, indicates that the work was deliberately left incomplete.

A group of scholars hold that the verse is authentic. Appaya had an intention to write on those figures only which deserve critical analysis. And having discussed a few of them he felt no urge to continue it more and added the verse. Another group of scholars hold that there were many other figures on which Appaya had his discussions, which are not available at present. However, they also are of the same opinion that the verse comes from Appaya's pen.

But our view is different with regard to this point. We think that the verse is an interpolation. Following are the arguments against the conjecture of the first group of scholars. (1) From the point of psychological analysis the proclamation is unlikely. (2) A large number of manuscripts do not include this verse. (3) Appaya's own references to the figures Śleṣa in the Citramīmāmsā and to the figures Śleṣa, prastutālaṅkāra and Arthāntaranyāsa in Kuvalayānanda prove that a valuable portion is lost. (4) Both the Citramīmāmsā and Kuvalayānanda have the same subject matter. It is unlikely that he attempted to compose another work on the same subject matter when the first one remained unfinished. (5) It is unthinkable that he could not complete his work owing to sudden death. (6) Appaya would have at least completed the figure Atiśayokti.

Against the conjecture of the second group of scholars following are the arguments, It is unlikely that the last verse is available while a few sections of the middle portion is lost. Appaya's own statement in the beginning is against the implication of the ending verse.

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Citramīmāmsā possesses other interpolations also. Thus, in our opinion, from the beginning to the end of the section on Apahnuti is original and the sections on Utprekṣā and Atiśayokti are spurious. Arguments supporting our conjecture are these—The Citramīmāmsā-khaṇḍana of Jagannātha, commentary Marmaprakāśa of Nāgeśa, the Citramīmāmsādoṣādhikkāra of an unidentified author and others end in the figure Apahnuti. It is unlikely that they found nothing to criticise in the rest two figures. Most of the verses cited from Naiṣadhacarita of Śrīharṣa are credited to the account of the figure Utprekṣā.

Thus, earlier commentators found the original portion of the Citramīmāṃsā ending in Apahnuti. The later commentators like Vidyānātha found it ending in Utprekṣā, whereas the latest ending in the middle of Atiśayokti. Signs of further attempts also to complete the figure Atiśayokti are noticed in the commentary Sudha of Dharananda.

CS-50. SIGNIFICANCE OF ADBHUTARASA IN THE NIRVAHAṆASANDHI

SAROJ DESHPANDE, Pune

Bharata has discussed different sentiments, rasas, at length in the *Nāṭyaśāstra*. However, it is only in the case of the Marvellous Sentiment, or the *Adbhutarasa* that he has laid down a specific precept. He has said that *Adbhutarasa* should of necessity, be employed in the *Nirvahaṇasandhi*, i.e. the denouement of a drama. It would be interesting to find out his intention in doing so. *Abhinava Gupta* has given an explanation of this verse wherein he has given the artistic as well as the philosophical implications of the precept. Granting that the Indian tradition does not encourage any 'Art for the sake of Art' explanations, it is still possible to find a chiefly artistic motive behind this precept. A careful study of Bharata's ideas elsewhere in the *Nāṭyaśāstra* would enable us to safely conclude that he had conceived drama as a form the structure of which was artistically fabricated. Bharata was a pragmatic

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aesthetician. We can, therefore, give an explanation of this precept from a purely aesthetic viewpoint. Attempt is made in this paper to put forth that Bharata had no ulterior motives outside Art when he conceived drama as a form. Also, that something similar to 'Katharsis' was aimed at by Bharata, a Katharsis not through pity and fear as in the Greek tragedies, but through a sublimation of mind.

CS-51. TRANSLATIONS OF THE HOLY BIBLE IN SANSKRIT—A NOTE

DR. INDIRA MUKHOPADHYAY, Calcutta

The Holy Bible was translated in Sanskrit in the nineteenth century and afterwards. These translations were mainly published by the Baptist Missionary Society.

In this article main characteristics and features of the available translations have been analysed. The motive that was active behind such translations and publications has also been discussed.

CS-52. BHAKTI—A 'STHĀYI-BHĀVA'

NRISINHA PRASAD BHADURI

The traditional rhetoricians coined 'bhakti' as 'bhāva'. It was never placed in the right platform and even Panditaraja, who was on the verge of accepting the sentimental impact of bhakti, could not go further. Vopadeva and Madhusudana Saraswati were the pioneers to popularise 'bhakti' as a sentiment, but it has gained all its glory in the hands of Rupa Goswamin.

The 'Sthāyi-bhāva' being the main criterion of earmarking a sentiment, it would be our chase to find out the 'Sthāyi-bhāva' of 'bhakti'. 'Sthāyi-bhāva' issues from the permanent desires that are firmly implanted in the heart from one's very birth. Abhinava calls

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it 'praṅ-niviṣṭa, ratyādivāsanā'. In this regard, 'bhakti' will only belie our hopes as it is none of the permanent emotions and it grows in a man through a definite process. The present writer has tried to propound that 'bhakti' may be included in the list of 'Sthāyi-bhāvas'. It is supported by all the able rhetoricians that eternal consciousness dormant within a man is the root cause of enjoying the pleasure of a sentiment. The sense of 'bhakti' which interlaces eternal servitude towards the Lord is the eternal consciousness according to Chaitanite philosophy. The arguments which are essentially based on the Brahmasūtras and other scriptures will show that 'bhakti' may be reckoned as a 'Sthāyibhāva' and hance a sentiment. The manifestation of this eternal consciousness takes place through the cultivation of 'bhakṭi' and good literatures like the Bhāgavata Purāṇa etc..

CS-53. RE-CONSTRUCTION OF THE ADHYĀYAS IN THE NĀṬYAŚĀSTRA

DR. EASWARAN NAMPOOTHIRY, Trivandrum

The *Nāṭyaśāstra* (*NŚ*') of Bharatamuni is an ancient text in which several additions and alterations have been made in course of time. The division into chapters, however. differs, in various editions. The editions of *NŚ*' in the Nirnayasagara and G. O. S contain 37 chapters. The Chowkhamba edition contains 36 chapters. Several of the manuscript materials noted in the foot-notes in the G.O.S. edition differ each other in mentioning the Adhyāyas, The commentary of Abhinavagupta itself sometimes appears in two recensions and differs from the text itself in dividing the chapters. Abhinavagupta states at the beginning that the *NŚ*' contains 36 Adhyāyas, and afterwards he divides the text into 37 Adhyāyas. Professor. P. V. Kane has criticised this problem of division of *NŚ*' but he has not settled a satisfactory conclusion.

An attempt is, therefore, made in this paper to reconstruct the text of *NŚ* into divisions based on the subject—matter according to the author and with reference to the manuscript materials noted in the foot-notes of the G. O. S. edition.

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In dividing the *NŚ* into chapters the author Bharata had a definite divisional concept in his mind. He states at the beginning of every particular topic his *pratijñā* and at the end he concludes this particular topic by saying that he has already dealt with this topic and thus proceeds to deal with another particular topic. This is the principle adopted by the author for the treatment of every topic in the *NŚ*.

CS-54. SUBJECTIVITY IN SANSKRIT POETICS

MRS. C. P. SHUKLA

Aesthetic experience consists of three factors: the artist, communication, and the appreciative connoisseur. The primary impression that is gathered from Sanskrit Poetics is that it is objective and neglects the poet and the reader. But the most objective writers display subjectivity in their criticism. The poet, his efforts and experience and the critic are recognized from the times of Ānandavardhana. Post-Dhvani writers like Ruyyaka and Jagannātha clearly analyse the poetic experience underlying symbols in poetry. The final judgement of beauty is left to the readers. All the three factors of aesthetic experience are fully recognized in Sanskrit Poetics.

CS-55. AUTHORSHIP OF PARAMĀNANDAKĀVYA

MRS. S. K. SATYAVATI, Bombay

A Sanskrit manuscript was edited by Govind Sakharam Sardesai, with a foreword by Jadunāth Sarkār and published through Gaikwad's Oriental Series No. CXX in 1952, under name Paramānanda Kāvya in five sections.

This work has been ascribed to Kavindra Paramānanda, a contemporary post of Shivaji, the Marātha ruler. Kavindra Paramānanda composed a Sanskrit biographical poem called Sūryavaṃśam

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presently know as Śivabhāratam. This is an incomplete work in thirtytwo chapters, describing the genealogy from Māloji, the grandfather of Shivaji, to Shivaji's conquest of Śringārpur in 1661 A. D.

Since the work Paramānanda Kāvya was published under authorship of Kavīndra Paramānanda, it was presumed by readers, to be a continuation of Kavīndra Paramānanda's Sivabhāratam.

A thorough reading of Paramānanada Kāvya gives many internal evidence to prove that it is not the work of Kavīndra Paramānanda. For example descriptions of historical events with dates, literary craftsmanship and author's self-motivation in his work contrasts with that of Śivabhāratam of Kavīndra Paramānanda.

A critical study of this work convinces us that editing was not done properly. Textual and other evidences support that different sections in Paramānanda Kāvya were composed by different authors. Among them Section III, has got immense value to discuss about the authorship of this work. But Kavīndra Paramānanda was not the author of any of these sections in this work, that we discuss in paper.

Some more Marathi evidences support this opinion. Thirteen chapters of Section III in this work, were not written in continuation of Śivabhāratam by Kavīndra Paramānanda, Section III in Paramānananda Kāvya might be better regarded as the work of Devadatta, a son of Kavīndra Paramānanda.

CS-56. THE SANSKRIT DRAMA AND THE MARATHI LOKNATYA TAMASHA.

G. H. JOSHI, Satara

The origin of Sanskrit drama is traced back to the religious festivals and popular Prakrit drama. It has some relevance with modern folk art.

The Loknatya Tamasha in Marathi which is a folk art has a common thread with the Sanskrit drama. The Tamasha originated in the 17th century from the traditional folk arts having their germs in the ancient Indian arts like the drama.

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The Tamasha has a पूर्वरंग consisting of गण व नान्दी, गौकण and वत्तावणी and the main play called a flow of the story. The वतावणी reminds us of the dialogue between the सूत्रधार and the विदुषक or between ब्रह्मचारी and पुयटी

Musical instruments in the Tamasha are typical Maharashtrian improvement on the ancient musical instruments beat by the ततs and अवनद्धs. The stage directions in the Sanskrit drama are passed on to Tamasha. Like the Sanskrit drama much of the Tamasha is based on make-belief.

Songadya in the Tamasha is a descendant of the Vidushak. The name Songadya means a 'a Masker' or 'a shammer' Vidushak also assumed a Songa with his funny make-up and costume. Vidushak and Sognadya both are the stock characters, who are objects of fun by others. They, in their turns, criticise everybody and anybody under the guise of folly. Their language is helpful in having a communication with the masses. They appear as different individuals in different plays. Their humour is based on play upon words, on character and on incidents. They belong to class of the laughter-makers like courtiesters, bufoons and circus-jokers.

Unlike Songadya, the Vidushak has the assets of his natural and artificial deformities as ordained by the नाट्यशास्त्र. Songadya, on the other hand, takes recourse to the obscenity to amuse the masses. The पुंजली who parted company with the Vidushak appears in the Tamasha as a Nachi or female dancer exchanging abuses with the Songadya. This obscenity can be justified because the actors and the audience belong to the lower strata of life. व्रतचारी in the महाव्रत and the षिट in the भाण used to do the same,

While Vidushak was व महाव्रायण the Songodya is like other members of the troupe a शूद्र one is remainded of the शूद्र in the सोमकथन

Of course, there are some brahmins connected with the Tamasha, but they were disrespected by the established society.

Thus, we can see that the Marathi Loknatya Tamasha has retained some features ef the Sanskrit drama. This way be the case with other provincial folk arts in India and it will be interesting to study them.

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CS-57. THE FIRST INDIAN AUTOBIOGRAPHY

RAMANANDA ACHARYA, Barasat, W. B.

The dawning of the concept of autobiography in Indian Poetics—the Ākhyāyikā and the autobiography—the Harṣacarita as Ākhyāyikā and as autobiography—the inscriptional evidence in its support. The internal evidence—the conclusion.

CS-58. NEW LIGHT ON ŚIŚUPĀLAVADHA

DR. D. B. KSHIRSAGAR, Udaipur

Based on the information available in two MSS. of Śiśupālavadha (Acc. Nos. 1850 and 3352) preserved in Rajasthan Oriental Research Institute, Udaipur, the present paper deals with the new name of the father of Mahākavi Māgha, found as Śṛṇgadattaka in stead of Datta, Dattaka or Dattaka Śreṣṭhika and an in complete but rarely known commentary on 'Śiśupālavadha', by Haridāsa Miśra s/o Viṣṇudāsa Miśra.

CS-59. 'ENTERTAINMENTS AND PASTIMES AS DEPICTED IN THE BHĀṆAS OF ĀNDHRA'

DR. K. V. VENKATESWARA RAO

The Sanskrit drama occupies an important place in entertaining the people of varied testes. Bhāṇas, a wellknown type of drama, is classed as the Lokadharmī drama, as it has more social aspect in it. Most of the Bhāṇas are from South India and the contribution of Āndhra too in this field is remarkable. These work, though short in form, throw an abundant light on the social conditions of the people, which make an interesting study. Most of these works are composed between the 13th and the 20th century A. D.

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Besides other important points of interest the study of Bhāṇas provides us with an elaborate account of thc entertsinments and pastimes of the people of those times. One cannot continuonsly do the same work and the mind which gets tired on account of serious and routine work requires some diversion, which our ancestors have sought in various forms of entertainments. Their keen interest for these entertainments is also evident and on the other hand they have developed them to great extent of perfection.

Of the entertainments and pastimes some are arranged indoors while others are meant for public. These entertainments and pastimes have an asthetic appeal also. A detailed study of these has been attempted in the present paper.

CS-60. MAMMAṬA : A VERSITILE GENIUS

DR. A. JOSHI, Chandigarh.

The fame of Mammaṭa as a poetician is unlimited. But there are other aspects of his personality, which come into light, if a deep study of his work' Kāvya-prakāśa' is undertaken.

Mammaṭa's knowledge of grammar is so vast that he looks every inch a grammarian. In commenting on Kārikā 4 in the First Ullāsa Mammaṭa uses the expression 'budhair vaiyākaraṇaiḥ', which show his respect for grammarians. Mammaṭa accepts the 'Jātivādi' view of the grammarians, while discussing the question of conventional meaning. There are various other instances, which show his deep knowledge of grammar.

Mammaṭa had evidently studied all the alamkāra literature written before him, His works contain ample evidence to show his close acquaintance with the works of Bharata, Bhāmaha, Daṇḍin, Udbhata Vāmanna, Rudraṭa, Ānanda, Mukulabhaṭṭa Ābhinavagupta etc.

Mammaṭa also had a deep knowledge of various branches of Indian Philosophy. His knowledge of Pūrva Mīmāmsā is evident from his mention of the views of Abhihitānvayavādins and the Anvitābhidhānavādins, He also quetes Kumarila Bhaṭṭa an Lakshaṇā and Jaimini in 5th Ullāsa, Mammaṭa quotes the atomic theory of creation of the

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Naiyāyikās. At the very commencement of his Vṛtti on Kārikā I he refers to the creation of Brahman as 'Sukha-duḥkha-moha-svabhāva' which clearly shows his close knowledge of Sāmkhya Philosophy. Mammaṭa also refers to Apohasiddhānta' of the Bauddhas. His knowledge of Vedānta is depicted in his discussion of Rasa-sūtra.

Thus it is evident that Mammaṭa's knowledge of various Śāstras was prefound and Bhīmasena (his commentator) has rightly called him 'Vāgdevatāvatāra.'

CS-61. STYLISTICS AND INDIAN POETICS

DR. P. THIRUGNANASAMBANDHAN

Stylistics is the study of what is extra-logical in a language. Poetics is a branch of discipline based on classification and characterisation of verbal devices employed by poets. Linguistics is concerned with the analysis of speech and not so much with the semantic aspect of it. Linguistics functions under set laws and patterns whereas poetic language, though it is in conformity with the laws of language, transcends them. Its form is in law but its spirit is in beauty. Linguistics is not concerned with what is other than logically linguistic but the worth of a literary piece rests on what is extra-linguistic such as metaphor and suggestion. To achieve poetic effect, the tool of language is manipulated by choosing telling phrases, assonant sounds, suggestive particles, syntactical disorder, metrical devices etc, while linguistic analysis at best can help in understanding the conventional sense, poetics looks beyond to the contextual extra-linguistic sense. Psychology too plays an important role in the analysis of poetic language. Study of language without regard to meaning is an abstraction. Bloomfield defined the meaning of a linguistic form as the situation in which the speaker utters it and the response it called forth in the hearer. This is particularly relevant in poetry where the *Kavi* and the *Sahṛdaya* are deeply involved.

The child in choosing its expression is engaged in a creative act in choosing the appropriate words in a given situation. The poet too is engaged in a creative act of a different sort and his creative

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faculty is called *Kārayitrī pratibhā*. The poet's work of art finds its fulfilment only in the reader's reconstruction with his faculty of appreciation called '*Bhāvayitrī pratibhā*'.

Poetry differs from ordinary language in so far as it permits greater liberties in the interpretation of words but at the same time it imposes additional constraints in the form of poetic conventions in regard to the theories, vacables, metrical arrangements all of which subserve the aim of poetry viz delectation by observing certain principles such as the principle of '*aucitya*' or propriety adumbarated in works such as Dhvanyāloka, Kāvyaprakāśa etc. Charles E. Osgood has demonstrated how different individuals describe the same event viz. a small dark ball hitting a large blue ball in a room in as many as twentystx patterns of expression depending upon their momentary interest, inclination, emphasis etc. There is no wonder that a poet describing either a concrete object or an emotional state with appropriate environmental factors is capable of investing it with the potentiality of being interpreted in manifold ways. This poetic power or 'pratibhā' has rightly been described 'navanavonmeṣaśālinī.

The following words of A. Richards appear to echo this idea—'That synthetic and magic power reveals itself in the balance on reconciliation of opposite or discordant qualities, the sense of novelty and freshness with old and familiar objects, a more than usual state of emotion with more than usual order'.

CS-62. ŚOBHĀKARAMITRA -- A CRITICAL THINKER

DR. G PARTHASARADHY RAO, WALTAIR

Śobhākaramitra, the author of the Alankāraratnākara must have lived in the latter part of 12th century A D. He succeeded Ruyyaka the author of the Alankārasarvasva. His main aim in writing the Alankāraratnākara is to to contradict the views of Ruyyaka. He lived at a time when Modern logic (Navya Nyāya) was making its initial progress. That was the period when the great logician Gangeśopadhyāya the author of the Tattvacintāmaṇi flourished. Śobhākara sufficiently imbibed the characteristics of this new age

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and hence his writings in the Alaṅkāraratnākara have a colouring of modern logic. As observed above, his criticism was aimed at Ruyyaka and it is interesting to note that Jayaratha the famous commentator on Ruyyaka's Alaṅkārasarvasva, upholds the views of Ruyyaka refuting the arguments of Śobhākaramitra. The present paper aims at bringing into focus certain viewpoints of Śobhākara as against the age-old conceptions of the earlier writers. Some new figures of his creation are also interesting. The following are the points which are taken up for discussion in this paper.

(i) The eight varieties of Guṇībhūtavyaṅgya.

(ii) The relevance of accepting the figures Sandehābhāsa and Vikalpābhāsa.

(iii) The difference between Kalpitopamā and Asama.

(iv) The necessity to accept Udāharaṇa — a new figure, different from Upamā.

(v) Some new figures unnoticed by the earlier writers like: 'Vaidharmya', 'Viparyaya, Vyāpti and Atiśaya'.

CS-63. POLITICAL REVOLUTION IN MṚCCHAKAṬIKA

DINKER DESHPANDE

The drama Mricchakaṭika has two plots interwoven in it. The plots, viz. love story of Chārudatta and Vasantsenā and the story of a political revolution, are well fused and equally significant. The thread of the story of political revolution runs through all the acts, at times underground, at times visible and so on. King Pālaka is the target of revolution and Gopaldaraka or Āryaka is the instrument in the hands of revolutionaries. Who is Āryaka (Gopalaka) and who is Pālaka ? I think these two persons were brothers. They were sons of king Pradyot Mahāsena. Bhāsa in his Svapnavāsavadattam has mentioned their names as "Gopālakapālakau" in act 6. Pālaka must have been an usurper and the throne should have gone to Gopaldarak as he was elder prince. Pālak, though not very atrocious must have been a nominal king and a henpecked husband. His brother-in-law, i.e. brother of his wife, Shakāra, was the real authority.

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The discontent of the public arose from the atrocities of Shakāra. People knew that Shakāra could not be contained until Pālaka was the king. The king who was controlled by a woman, the king on whose support Shakāra became a tyrant, was doomed to die.

Two characters ; i. e. Sharvilaka and Shakāra play very important role in the development and fusion of both the plots, Sarvilaka's work is behind the screen most of the time. Shakāra plays a sort of double role. He is villain in the love story and a tyrant and therefore a primary cause for revolution. The plot of political revolution is important from another point of view. As per covention Sanskrit dramas must end happily. Āryaka's enthronment is the result of the revolution. Āryaka is obliged by Chārudatta and in return of the obligation he confers the title of noble lady (Kulavadhū) on Vasantsenā and thus the obstacle in the marriage of Chārudatta and Vasantsenā is removed. The play ends happily.

CS-54. SOME METRICAL PECULIARITIES IN KĀLIDĀSAŚ WORKS.

DHANANJOY CHAKRABORTY, Calcutta

Kalidāsa, by all means, the greatest poet-genius of his time was also the greatest play write. In the course of writing poems and plays as well, he had to use different metres of Classical Sanskrit. The present paper attempts to discuss some of his verses as they revealed metrically peculiar to the present contributor. In his works both in plays and poems he seemed to have followed the rules of classical metres. But some of his verses, especially the verse begining with अमी वेदीं परित: कलृप्तधिषणया: occuring in the fourth act of the Abhijnāna Śakuntalam, seemed to have deviated from the regulation of classical metre. This fellow has tried to analyse verses as not only an irregularity springing out of unawareness but as the testimonials of transition from Vedic period to Classical period.

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CS-65. KUNTAKA—A NEGLECTED RHETORICIAN

SRUTI ROY

Kuntaka, the author of the Vakroktijīvita is rather under-estimated in our country. His reputation has been unfortunately overshadowed by the two stalwarts in the field of Poetics viz, Ānandavardhana and Abhinavagupta. But in some ways he is rather closer to our age. Kuntaka flourished in the century commencing at the middle of the 10th and ending at the middle of the 11th. But strangely enough, he is not mentioned directly by Abhinavagupta, though the latter refers to vakrokti. Kuntaka is one of the first writers in Sanskrit poetics, who has the courage to go off the beaten track and keep himself apart from the orthodox schools of Sanskrit Poetics. He makes Bhāmaha's conception of vakrokti his starting point. Vakrokti is something different from Svabhāvokti or commonplace speech. But Kuntaka develops a system of his own. He admits the supreme importance of the turn given to an expression by the imaginative faculty of the poet—"Vakroktireva Vaidaghyabhaṅgībhaṇitirucyate". Kuntaka lays ultimate emphasis upon the poet's skill—Kavikauśala or Kavivyāpāra—an act of the imagination on the part of the poet, hitherto completely neglected by the Indian theorists. But this problem is the main issue of western aesthetics. Kuntaka has substantial agreement with Paul Valery's theory of poetry who like Kuntaka, maintained parity in the claims of sound and sense in poetry.

Kuntaka puts great premium on Kavi-Kauśala no doubt, but unfortunately he himself falls a victim to the tendency to frame some binding rules. He does not remember that infinite variations of individual expressions do not admit of an exhaustive formal treatment. For this, the theory of Vakrokti, like the anumāna theory of Mahimabhaṭṭa, never appears to have received liberal recognition in the hands of the later theorists. His theory gets swamped in two larger schools of Dhvani and Rasa.

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CS-66. SOCIAL INFLUENCES ON THE DRAMAS BASED ON THE RĀMĀYAṆA

S. SREEHARINATH

The dramatist is not above society. Most of the Rāmāyaṇa based dramas were found with some deviations, not to show blind originality but only to express their duty towards their society. These dramas not only contribute to enhance the credit of original Rāmāyaṇa but also appear to embelish them.

CS-67. VĀLMĪKI RĀMĀYAṆA—A CONFLICT BETWEEN VAIṢṆAVISM AND ŚAIVISM

DR (MISS) MANJULA SAHDEV, Patiala.

The Rāmāyaṇa of Vālmīki has an important place in the history of classical literature. It has always been considered as the ādī kāvya in Sanskrit written by Ṛṣi Vālmīki. A vast literature has grown over it. But, there are controversies over its contents. Indian as well as Western scholars have expounded the theme in their own ways. J. Tolboys Wheeler (1869) describes it as a victory of Brahminism over Buddhism. A few scholars consider it as reflecting a struggle between the Aryans and the Dravidians. Others call it only a myth, where Dr. H. Jacobi (1893) finds historicity only in the first half, i. e., up to the banishment of Rāma. Swami Brahmavartan (23rd September 1979) has made a new approach He thinks that it is a conflict between Vaiṣṇavism and Śaivism. He considers the victory of Rāma as victory of the Vaiṣṇavas over the Śaivas.

It is true, we find many references of Śiva, his various names, his acts ; but everywhere he is considered as a god among many gods. The concept of his wrathfulness and his malevolence is the same as we find in Vedic literature. The fight between Śiva and Viṣṇu, ending in the defeat of Śiva, the greatness of Viṣṇu as the greatest warrior among the gods, the breaking of Śiva's bow by

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Rāma at King Janaka's house, the defeat of Paraśurāma by Rāma, etc., are important topics in the story, which call for serious attention; but all these events take place in the Bālakāṇḍa which is considered as an interpolation. The stories of this type, which are quite too many both in the Bālakāṇḍa and the Uttarakāṇḍa, can be ascribed only to a later period than that of the composition of the main body of the epic. The story of the conflict between Vaiṣṇavism and Śaivism and of the victory of Vaiṣṇavism can, therefore, be referred to these later times rather than to the time when the original Rāmāyaṇa was written

CS-68. THE PURPOSE OF POETRY AS SET FORTH BY HEMACANDRA

VIDWAN C. N. BASAVARAJU, Mysore

One of the main problems of Sanskrit Poetics is to declare what poetry can do for us and for the poet also. Poetry is an art and its immediate purpose and aim are the giving of delight, of aesthetic pleasure. This has been recognised by Sanskrit critics from very ancient times. Bharata, Bhāmaha, Vāmana, Rudraṭa, Mammaṭa, Bhoja, Viśvanātha, Hemacandra and others have given their views. Hemacandra has discussed this problem in detail. Hemacandra mentions supreme joy, fame and advice like that of a wife as the aims of poetry. This supreme joy is said to spring from enjoying the sentiment in a poem; it is joy in which the mind forgets every other thing, and which is similar to the joy of self-realization. According to him, this joy is the highest aim of poetry, and then it may be felt by the poet as well as the sensitive reader.

Kāvya, according to Hemacandra is not necessarily written with such aims as wealth, freedom from disease etc. It is also not quite certain that Kāvya may bring about wealth etc, either to the poet or the reader. According to Hemacandra, so to say, wealth and other things can be secured in other ways also and they may not be necessarily secured from poetry. But, only joy, fame and advice are necessarily got through poetry.

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CS-69. CONCEPT OF BHĀVIKA IN SANSKRIT POETICS

D. K. GUPTA, Patiala

Daṇḍin refers to Bhāvika as a poetic figure and at the same time describes it as an excellence (*guṇa*) pervading the whole composition. According to him, it has a scope wider than what a particular poetic figure, or even an excellence, can command. It consists in (1) mutual assitance of various parts of the plot in a *Kāvya*, (2) avoidance of redundant attributes, (3) situational propriety of the things depicted, and (4) a judicious arrangement of the matter so as to bring out the theme in its intended depth. All these elements are controlled by *bhāva*, the intention or the inward conception of the poet that creates a poetic organism out of materials that lack life in isolation. This *bhāvika* thus emphasises that aspect of poetry which is the expression of the poet's mind as an aesthetic fact, and which is, as Dr. S. K. De rightly observes, "the main problem of Western aesthetics, but is practially ignored elsewhere in Sanskrit poetics". In the subsequent long journey, from Bhāmaha to Appaya Dikṣita, this peculiar 'poetic figure' lost the wide range it commanded in Daṇḍin and was reduced to merely a narrow rhetorical figure consisting in so vivid a description of past or future that it appeared to be actually present.

The proposed paper aims at defining the scope of this 'figure' in Daṇḍin as also in Bhāmaha, and identifying the process of its decline in the later writers and the possible factors responsible for the same.

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CS-70. SUPERSTITIOUS BELIEFS IN THE DRAMAS OF BHĀSA

DR. RAVINDER KAUR, Patiala

Superstition plays an important role in Hindu world. It is a belief founded on unreasonable and irrational conceptions of the world. In other words we can define it as an exaggeration of a reasonable belief in some supernatural agencies. Of course, there are reasons to believe in superstitions. At times unforeseen and uncalled incidents occur in life which scientifically have no solution, as a result one starts believing in supernatural agencies and then this believing is called superstition.

Bhāsa, the earliest dramatist, equipped with rich Indian cultural background, is a master-hand in depicting his superstitious beliefs through his large number of contributions. As his dramas have their origins either in the epics or folk tales, a large number of superstitious beliefs naturally find place in them.

The proposed paper aims at capturing the picture of the superstitious beliefs in the dramas of Bhāsa. It also reveals their importance and traces the background of the said beliefs

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CS-71. SANDHYĀ AND SEX DESIRE IN THE KĀLIKĀ PURĀṆA

BISWANARAYAN SHASTRI

The mind-born daughter of Brahmā is named Sandhyā in the *Kalika Purāṇa*. Madana is also born from the mind of the creator and, hence, he is named Manobhava. Madana being desirous to test the power of his weapons aimed at Brahmā, while Sandhyā was made the object of lust. Under the influence of the weapons of Madana, Brahmā lost equilibrium of his mind and carnally desired Sandhyā, while she exhibited her coquettish gestures.

The reason for the differential treatment is to be traced in the traditional concept of three different qualities (*guṇa*) ; but one may find an answer in the modern Psychology also.

CS-72. PERVERSION OF ĀLANKĀRIKAS

NEERAJA CHAKRAVARTY

Our Dharma Śāstras (Moral codes) are character oriented, stressing in particular to avoid sex perversion. But in real life and in literature which depicts life, we do not find this stipulations very stringent. It is an anomaly. In the said Moral codes it is stated that 'मातृवत् परदारेषु' (to treat others spouses as their mother) but in Alaṅkāra Śāstra Parakīya (spouse of another person) is a heroine (Nāyika) what to say of a Sāmānyā (common lady). In certain Rūpakas a Punarbhūḥ (widow) is the heroine, which are based on Śṛṅgāra Rasa (erotic sentiment). The pleasure derived out of these plays is said to the akin to Brahmānanda (the Divine pleasure).

It is surprising to note that Ānandavardhana and Abhinavagupta who were the founders of Dhvani system and who considered it

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as Brahman also quoted examples of illegitimate sex (Dharmetara Sriṅgāra). These persons were great philosophers.

एत्थ णिमज्जइ अत्ता
एत्थ अहं एत्थ परियणो खअलो ।
पन्थिअ रत्तीअन्धअ
मा महं सअणे पडिज्जेउ (गाथा, सप्त, 7-67)

It is difficult to imagine the above obscene quotation as an example to the Dhvani which is next to Brahman. Does this not amount to propagation of immorality? Can the Sriṅgāra Rasa emulating from the above obscene text be Brahman?

As a second example let us consider the following verse :

विवरीअ रये लच्छी
दंभं दव्वण नाहि कमलत्थं ।
हरिणो दाहिण णयणं
रसाउला कीस झपेइ ? (वज्जालग्गं-611)

Mammaṭāchārya, an eminent Ālaṅkārika commented thus, on the above verse :

"अत्र हि हरिपदेन दक्षिणनयनस्य सूर्यात्मकता व्यज्यते । तन्मीलनेन सूर्यास्तमयः, तेन पद्मस्य संकोचः, ततो ब्रह्मणः स्थगनम्, तत्र अतिगोप्यांङ्गस्य अदर्शनेन अनिर्यन्त्रणं निधुवनं विलसितम् ।"

It is easy to note that in addition to the said verse, the comment on the verse is also obscene. Mammaṭācharya gave two more similar obscene similies for Sūkṣma-Alaṅkāra (Kāvya-Prakāsha-X)

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CS-73. THE DREAM SEQUENCES OF BHĀSA AND THE THEORIES OF MODERN PSYCHOLOGY

V. L. NARAYANACHARYULU

Bhāsa was a great poet and seer !

Bhasa had got a thorough knowledge and understanding of the human psychology. The likeness with which both Bhāsa and the modern psychologists think and analyse human psychology astonishes us.

First of all we must see the varied views of Freud and Haveloc Elles about the dream and of Freud and Karl Jung on psycho-analysis.

Bhāsa, who lived as early as in the later centuries of B. C strangely enough wrote his plays exactly in consonance with the theories of the eminent psychologists of the 20th century A. D.

The 'Samuḍra Gṛha Vṛttānta' in 'Svapna Vāsavadatta' the 'Caurya-Vṛttānta' in 'Cāruḍaṭṭa' and, the 'Svapna Kathanam of Kaṁsa' in 'Bālacariṭa' are all examples for the genius of Bhāsa. He has analysed the human psychology and created these incidents in his dramas embodying all those theories which we consider modern.

Feelings of Udayana about Vāsavadatta are thrown into the unconscious according to Freud. When the time came they entered into his dream.

The theory of Elles says that the king must dream of Padmāvaṭi only ! If so how could Vāsavadatta enter his dream ? Here itself the genius of Bhāsa comes into action !

The king could fulfil his wish for a union with Vāsavadatta in his dream and we see that Freud defines, "Dream is a wish-fulfillment".

There is no objection for vatsarāja's dreaming because psychologists like Locke, Macknish and carpenter expressed that "deep sleep is dreamless."

Freud says that dream is another delusion. Bhāsa also has got the same idea about the dream !

All those incidents, depicted in 'Samudra Gṛha Vṛttānta' are not merely created for the enactment of the story as most of us think superficially. But, here the genius of Bhāsa actually comes to light

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as we see from the views of the modern psychologists like Henry Dirks, Haveloc Elles etc.

The dream of Vatsarāja relates to 'Representative', which is defined by Miss Colckins.

Many critics explained and gave various reasons for the title of Svapna-Vāsavadatta'. But, I feel it better to give an explanation based on Psychology.

The argument of ours regarding to the title is more justified if we see the fact that in some manuscripts it was referred to as 'Swapna-Nāṭakam'.

The 'Caurya-Vṛttānta' in 'Cārudatta' also shows a gradual devolopment of psychological treatment.

We will be equally impressed to see the dream of Kaṃsa in Bāla Cariṭa, which was also based on the modern theories of psychology.

We rarely see poets like Bhāsa who stand the test of time and the challenges of any modern scientific analysis of his works based on any modern Psychology.

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CS-74. A STUDY ON "KṚṢNA-SANDEŚAḤ"

G. S. JALIHAL

In this paper, I intend to introduce to the conference, a khaṇḍa kāvya, "Kṛṣṇa-Sandeśa, Its author is "Jalihal Shrinivasacharya". We find sandeśa Kāvyas since the Vedic period itself. Meghadūta, Haṃsa sandesha etc. are jems in sandesha Kāvya. In the twentieth century also several khaṇḍa-kāvyas are published. Now I am presenting before you a summery review, of Khaṇḍa-Kāvya 'Kṛṣṇa-Sandeśaḥ".

Kṛṣṇa-sandeśaḥ contains three parts. i. e., Ādima-sandeśaḥ, Madhyama-Sandeśaḥ and Antima-sandeśaḥ. The theme of this kāvya is from the great epic Mahābhārata. Rukminī's letter to Krishna and her elopment with Krishna is the main theme. Krishna sandeśaḥ contains the description of the road, forests, cities, army, moon, sun, moon-light etc.

The author has used beautiful figures of speech and sentiments like sriṅgāra, karuṇa etc. The poem abounds with all literary devices tried by the great classical masters like Kālidasa, Bhāravi, Māgha, Śrīharṣa, Vāñcheśvara, Bhartṛhari etc.

CS-75. मेघदूते कविप्रतिभा

TAMAL KANTI BHATTACHARYA, Santiniketan

कल्पनामात्रविलासं मेघदूतं नाम विप्रलम्भशृङ्गारात्मकं खण्डकाव्यं महाकविना कालिदासेन यत् विरचितम् तस्मिन् महाकवेः नानाविषयव्यापिनीप्रतिभात्रालोच्यते। विज्ञानभूगोलादि-शास्त्रविषयमधिकृत्यापूर्वछन्दोलालित्यसन्निवेशेन रचितेषु श्लोकेषु यथासत्यमुद्घाटितम् तथा सुन्दरोपस्थापनमपि जातमित्यत्र प्रकाश्यते। नदीपर्वतनगरादीनां रूपमाधुर्य्यम् तथाचेतन-वस्तुजातमतिक्रम्य प्रतिभाया इन्द्रजाल-स्पेर्शन जीवजड़योरज्ञाङ्गिभावं यथा प्रकटीकृतं तदत्रोपन्यस्तम्। कर्तव्यच्युतिमुपलक्षय शकुन्तलायां यथाभिशापः दुर्वाससः तथा अत्रापि यक्षस्य कर्त्तव्यभ्रष्टस्य विषय-मुपजीव्य लिखितमिदं काव्यं महाकवेरादर्शनिष्टत्वं प्रकटीकृतं तदपि समासतः समालोचितम्।

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CS-76. LAKṢAṆĀ AND ARTHĀPATTI—DIFFERENTIATION

DR. G. L. CHATURVEDI, Lucknow

The present paper proposes to examine the grounds of differentiation between lakṣaṇā and arthāpatti. They share together common distinguishing features like the sublation of the primary meaning (mukhyārthabādha) etc. Mammaṭa takes note of the problem and points out that in the expression 'fat Devadatta does not eat during the day, the (implied) eating at night is not the object of lakṣaṇā because of its being the object of verbal presumstion or factual presumption. (pīno Devadatto divā na bhuṅkte ityatra ca rātribhojanaṁ na lakṣyate, śrutārthāpatterarthāpattervā tasya viṣayatvāt)

This cursory observation hardly does justice to the issue at hand When two supposedly different functionaries exhibit common essential features, it will be question begging to introduce between them a distinction on hypothetical grounds. The weakness of Mammaṭa's solution lies in the fact that he seeks to distinguish between lakṣaṇā and arthāpatti on theoretical grounds and does not bother to explore their respective contents for the purpose. The right sort of treatment consists in offering appropriate analysis of the given behavioral pattern of lakṣaṇā and arthāpatti in relation to one another. This will also lend credibility to the theoretical or hypothetical ground of distinction adduced by Mammaṭa. The present paper examines the possibility of a functional differentiation between the two notions and thus endeavours to supply a gap in Mammaṭa's treatment.

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Hazra C.	IL-S 5	Mishra H. M.	V 37
Hegde Gurupada K.	CS 46	Mishra K. K.	IL-S 7
	CS-S 5	Mishra K. P.	PR-S 1
Hino Shoun	PR-S 22	Mishra Mithilesh Kumari	CS-S 20
Iyer S. Venkitasubramramonia	CS 1	Mishra R. C.	V 26
Jain Harindra Bhushan	PJ-S 2	Mishra R. S.	PR S 11
Jain K. C.	H-S 3	Mishrilal Vyasa	V 62
Jaitali K. T.	IL-S 2	Modok B. R.	PR-S 20
Jalihal G. S	CS 74	Mone N. H.	V-S 18
Jha Adyacharan	CS S 3	Mukhopadhyay Aditi	V 49
Jha N.	PP-S 2	Mukhopadhyay B. N.	V 41
Jha V. N.	PR-S 25	Mukhopadhyay Indira	CS 51
Jog K. P.	V-S 17	Mukhopadhyay Kashinath	CS 17
Joshi A.	CS 60	Muralimadhavan P. C.	CS-S 21
Joshi G. H.	CS 56	Nair K. R.	DS-S 4
Joshi K. R.	PR-S 17	Nalini M. V.	CS 4
Kanga M. F.	Ir 3	Nampoothiry Easwaran	CS 53
Kanhe Kumud	CS-S 18	Nandi Tapasvi	CS 23
Kansara N. M.	PR-S 24	Narang Satyapal	V 11
Karamalkar S. G.	S-S 3	Narasimhamurty M. A.	CS 42
Kashikar C. G.	S-S 13	Narayan Harsh	PR-S 21
Kaur Ravinder	CS 70	Narayanacharyulu V. L.	CS 73
Khan M. I.	CS 11	Nariman Faribour	Ir 1
Khare Manjulata	TS-S 1	Navathe P. D.	V-S 19
Krishnalal	V 60	Nayek C. J.	TS-S 4
Krisnamoorthy K.	CS-S 15	Palsule G. B.	V-S 12
Kshirsagar D B.	CS 58	Panchal Goverdhan	TS-S 3
Kubba Rajkumari	TS-S 2	Panda Raghunath	CS 19
Kulkarni V. M.	CS 13	Panda R. C.	V 15
Laddu S. D.	V 3	Pande K. K.	PR-S 8
Lal S. K.	V 13	Pandhare H D.	V 20
Lalye P. G	CS 8	Pandya B. P.	CS-S 14
Lele V. R.	CS-S 11	Pant M. V.	V-S 6
Londhe V. A.	V 42	Parashar Ashok	PR S 14

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Parikh P. C.	H-S 2
Parthasaradhy G.	CS 62
Patil N. B.	CS 30
Patil V. S.	V 24
Patyal Pukam Chand	V 12
Prabhakar C. L.	V 34
Pujari A. M.	PR-S 18
Raghvan V. K. S. N.	DS-S 53
Raghavacharya K. V.	CS 36
Ramaratnam S.	CS-S 17
Rampratap	CS-S 9
Rana Uday chand	CS-S 23
Ranade H. G.	V 29
Rastogi Jayashri	V 64
Rastogi Meera	PR-S 10
Rastogi Motilal	PJ-S 3
Rawal N. P.	H-S 4
Reddy M. Gopal	CS 37
Roy Sruti	CS 65
Rupa	V-S 2
Rustagi Urmila	V 59
Sahdev Manjula	CS 67
Sangra Chanchal	PR-S 12
Saraf R. K.	V 61
Sarmah Thaneswar	V 27
Sastry C. V. S. L.	CS 33
Satyanarayan J.	PR-S 19
Satyavati S K.	CS 55
Saxena Pravesh	V-S 10
Sen Milan	V 40
Sen Nilmadhav	V 65
Shah R. R.	PJ-S 1
Shailaja V.	V 54
Shandilya H. A	PP-S 3 S 4
Sharma K. V.	CS S 10
Sharma Lakshmi Kumar	CS-S 4
Sharma M. D.	V 56
Sharma Mukunda Madhav	CS 7
Sharma O. Parikshit	CS 26
Sharma Sudarshan Kumar	CS 12
Sharma Srikanta	CS 14
Sharma S. Sudarshan	V 55
Shastri Biswanarayan	CS 71
Shastri Gangadatta	CS-S 8
Shastri Rajeshwar	PP-S 6
Shastri Ramesh Chandra	V-S 5
Shastri V. Subrahmamanya	CS-S 22
Shastri K. Suryanarayana	CS-S 13
Shastri Veerendra	V-S 4
Shivaganeshamurthi R S.	CS 32
Shivaramaiah B. K.	CS 22
Shukla C. P.	CS 54
Shukla Kiram	PR-S 15
Shukla Ravishankar	V-S 1
Sikdar (Datt) Nilanjana	V 36
Sinha J. P.	V 50
Sinha Manju	V 63
Singh R. S.	V 8
Smith F. M.	V 16
Solomon Richard	PJ-S 4
Sreeharinath S.	CS 66
Swain Kanhel Charan	CS 35
Thirugnanasambandhan P.	CS 61
Thite G. U.	V 6
Tiwari Anant Saran	V 52
Tiwari Ranjana	PR-S 13
Tiwari Shashi	V-S 9
Tripathi C. V.	CS-S 2
Tripathi K. B.	IL-S 4
Trivedi A.	PR-S 7
Tungar N. V.	CS-S 6
Unni N P.	CS-S 16
Unithiri N. V. P.	CS 5
Vedia D. G.	CS 24
Veerabhadraswamy M. R.	V 44
Venkatachalam V.	PR-S 27
Venkatanathan A. S.	V 53
Venkateswara K. V.	CS 59
Verma M. K.	V-S 8
Viswakarma Manjulata	V 58
Walimbe Y. S.	CS 21
Walli K.	PR-S 1
Yadava Manraj	CS 10
Yajan	V-32

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